

BOSTON PUBLIC LIBRARY



3 9999 08117 044 9

FINE ART
PER
4090.323
v.1

The Arts

No 4090.323

v.1



12/12/07 - 4 days

5/8/17 —

OCTOBER

VOL. I

NO. 1

* 4696323

INDOORS AND OUT

A MONTHLY MAGAZINE
DEVOTED TO ART
AND NATURE



ROGERS AND WISE CO.
PUBLISHERS
BOSTON

PRICE \$3.00 A YEAR

SINGLE COPY 25 CENTS



RURAL ARTISTIC
NOVELTIES FROM
RUSSIA FOR
FAVORS AND GIFTS



EMBROIDERIES



HAND MADE
LACE AND NEEDLE
WORK



ARTISTIC METAL
WORK IN
BRONZE
AND SILVER

The
Russian



Importing
Company

SAMOVARS, OVER-
LAND RUSSIAN
TEA



ART AND PEASANT
WORK



ART PORCELAINS
AND
TEA SEATS



EXQUISITE
DESIGNS FOR
TABLE
DECORATION

Individuality in interior decoration is the key note of our effort to please you. Odd ornaments for cabinet and table linen, original in design and exquisite in execution; wood carving and metal work different from anything obtainable elsewhere in this country. We import direct from Russia the best of Caravan tea, candy and cigarettes.

355 Boylston Street

BOSTON

MOSCOW

Telephone, Back Bay 2481-4

ST. PETERSBURG

Are you Prepared for Winter

AMERICAN & IDEAL RADIATORS & BOILERS



Change any house into a home

AMERICAN RADIATOR COMPANY

NEW YORK, BOSTON, PHILADELPHIA, BALTIMORE, BUFFALO, PITTSBURGH, CINCINNATI, DETROIT, CHICAGO, MILWAUKEE, ST. LOUIS, MINNEAPOLIS, INDIANAPOLIS, DENVER, SAN FRANCISCO, SEATTLE, BIRMINGHAM, LONDON, PARIS, BRUSSELS

“To be Forewarned is to be Forearmed”

Take the pang out of winter by putting in that heating plant NOW.

Outfit pays for itself in fuel and labor saving.

Easier to run than a stove.

Warm floors for the children. Comfort for the old folks.

IDEAL Boilers and AMERICAN Radiators are made in sizes to
warm any building, OLD or new, FARM or city.

Warehoused in all parts of America and Europe.

Specified by the leading architects and engineers.

Used by intelligent owners everywhere.

Tell us the size and kind of building you wish to heat and we will
mail booklet.

AMERICAN RADIATOR COMPANY



CABOT'S SHINGLE STAINS

THE MOST ARTISTIC, DURABLE AND ECONOMICAL EXTERIOR COLORINGS

THEY cost one-half less than paint, last twice as long, preserve the wood better, and their soft, velvety coloring effects are infinitely more artistic and harmonious than paint. Made of the purest pigments, Linseed Oil and Creosote, "the best wood preservative known." Adapted for shingles and all rough woodwork.

No one who intends to build can afford to overlook them

Stained sample shingles with litho-watercolor chart, showing 64 combinations of color, sent free on request

SAMUEL CABOT, Sole Manufacturer, 141 Milk St., BOSTON, MASS.

CABOT'S SHEATHING AND DEAFENING QUILT—Cold Proof, Heat Proof and Sound Proof.

AGENTS AT ALL CENTRAL POINTS

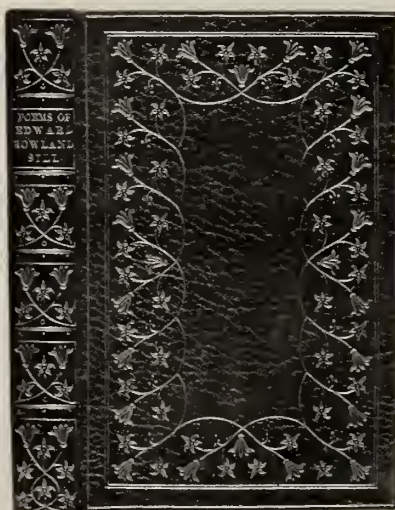
The Rose Bindery

3 Somerset Street

Phone, 1843-2 Hay.

BOSTON

We solicit your patronage for book-binding of every description. Special equipment for the production of fine bindings, unsurpassed in workmanship.



Scientific preservation of old manuscripts. Exquisite photograph mounting—an adhesive process exclusively our own and admitting the use of thin mounts employed.

DISCRIMINATING TASTE

THOROUGHNESS

PERFECT WORKMANSHIP

F. W. GARRISON
President

G. D. WELLS
Treasurer

F. C. D. PALMER
Gen'l Manager

For Indoor and Outdoor Decoration

TECO POTTERY

affords a varied choice of beautiful and artistic designs for lawns, verandas, halls and conservatories. Booklet illustrating and describing the many different designs, sent on request.



No. 255.
Made in four sizes and used for ferns or shrubs.
A-255 12 in. high, 20 in. wide, \$15.00.
B-255 15 in. high, 23 in. wide, \$18.00.
C-255 17 in. high, 25 in. wide, \$22.00.
D-255 19 in. high, 28 in. wide, \$25.00.

This mark is on every piece of Teco Pottery.



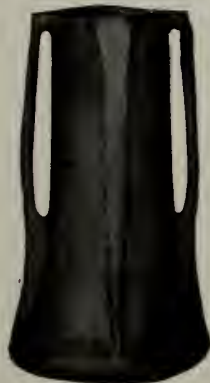
No. 105.
22 in. high, 15 1-2 in. wide, \$30.00.
A very handsome ornament.



No. 157. For Ornamental trees or shrubs.
16 in. high, 21 in. wide, \$30.00.



No. 158.
Used for ornamental trees, shrubs, etc.,
19 in. high, 22 in. wide, \$28.00.



No. 251.
Vase or Lamp.
17 in. high, 10 in. wide,
\$15.00.



No. 144.
Jardiniere, 10 in. high, 15 in. wide, \$15.00.
Makes a beautiful fern dish.



No. 177.
Vase 22 in. high,
8 in. wide, \$25.00.
Designed especially for long
stemmed flowers.

The Gates Potteries,

Chamber of Commerce Bldg., Chicago.

Indoors and Out

IS DEVOTED TO

The part of Beauty in the surrounding of American life.
The Artistic Form our Land is rapidly assuming.
Architecture and the Allied Arts.
Landscape Architecture and Garden-craft.
Civic Art and the Æsthetic Improvement of Public Objects.
Planning, Furnishing and Embellishment of Homes.
Sculpture, Decorating and Painting.

INDOORS AND OUT will illustrate the best works of these arts to-day, and it will aim to suggest that which will advance them to-morrow.

Do these things interest you?

Subscribe now and obtain complete files. Subscription price, \$3.00 per year in advance.

October, November and December numbers free to new subscribers.

ROGERS AND WISE CO., Publishers . BOSTON, MASS.

COMPETITION FOR DECORATIVE BORDERS

To be Used in the Advertising Pages of

Indoors and Out

CASH PRIZES FOR DESIGNS

FIRST PRIZE	-	-	-	\$25.00
SECOND PRIZE	-	-	-	15.00
THIRD PRIZE	-	-	-	10.00

Judgment to be rendered by one illustrator of recognized ability.

The design is to be drawn ten and one-half inches wide and fifteen inches high, in black ink upon white cardboard. The outside dimensions of the border when reduced are to be seven inches wide and ten inches high. The border itself is not to exceed one-quarter inch in width when reduced and is to be so arranged that a space in the center of the top may be mortised to accommodate these or similar words: "INDOORS AND OUT ADVERTISEMENT."

The character of the design is left entirely to the discretion of the competitor, inasmuch as the border may be applied to any or all classes of advertisements.

Drawings must be delivered flat to Rogers and Wise Company, 85 Water Street, Boston, on or before November 15, 1905.

Each drawing must bear a *nom de plume* comprised in a single word, and is to be accompanied by a sealed envelope, also bearing the same *nom de plume*, and containing the author's full name and address.

All drawings awarded prizes in this competition are to become the property of **INDOORS AND OUT**, the publishers of which reserve the right to purchase any or all other drawings submitted at \$5.00 per design.

All drawings, except the prize drawings and those purchased, will be returned if a sufficient amount is enclosed in the sealed envelope containing the author's name to cover the cost of carriage.

The competition is open to every one.

ROGERS AND WISE COMPANY.

Boston, Mass.

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

ROGERS AND WISE COMPANY

PUBLISHERS

85 Water Street, Boston, Mass.

C

Copyright 1905, Rogers and Wise Co.

Entry as Second-Class Mail Matter pending

SUBSCRIPTION PRICE \$3.00 A YEAR IN ADVANCE. FOREIGN SUBSCRIPTIONS \$4.00

SINGLE COPIES 25 CENTS

For sale by all newsdealers in the United States and Canada and by the American News Co. and its branches

Contents for October

VOL. I

1905

No. 1

WHAT DOES ARCHITECTURE MEAN FOR THE PEOPLE?	1
THE NEWTONS—I By John Westcott (Illustrated)	3
THE FUTURE OF THE DWELLING-HOUSE By Robert Ellis Thompson, A. M., Ph. D.	16
A MOTOR INN As designed by J. Harleston Parker (Illustrated)	20
WHAT TREES TO PLANT—THE AMERICAN ELM By J. Woodward Manning (Illustrated)	22
"LITTLE THAKEHAM" A New House designed by Edwin L. Lutyens (Illustrated)	25
THE RATIONAL TREATMENT OF INTERIORS By H. B. Pennell (Illustrated)	32
A TWO-STORY COUNTRY HOUSE Designed by Wilson Eyre (Illustrated)	37
ROCKFORD PARK, a New Section of an Old Town By Guilford Blake (Illustrated)	42



Copyright 1905, The Pictorial News Co.

AUTOMOBILE WEEK AT BRETTON WOODS, N. H.
A PHASE OF AMERICAN LIFE WITH AN ARCHITECTURAL SETTING

RECEIVED - 1905
OCT - 1
CITY OF BOSTON

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

VOL. I

OCTOBER, 1905

NO. 1

What does Architecture Mean for the People?

THE harsh syllables of this word rear in the imagination visions of columned porticos and looming domes hard set with the genius of ages. Architecture has been called the "Mother Art," for it has brought into being, nursed into maturity and furnished a limitless field for the eternal activity of innumerable other arts each fit to absorb all the powers of man. Its monuments, surviving the tide of oblivion that has submerged dead nationalities, beckon us like the finger of the past, compelling more than a glance even from the heedless and indifferent. With compelling emphasis these mute memorials still guide the throng of men threading the paths of the Old World and the New. Bricks and stones, cemented by high intelligence and glorified in supreme beauty by deft hands answering the promptings of soul and brain, are set forever, monuments of human achievement. Before them we understand that it is impossible to dissociate architecture from the background of the past, the foreground of the future.

It is light guilt of self-consciousness to ask in the midst of all our tempestuous activity, "what will they think of us, they that come after us?" An honest answer can only prompt us to redoubled efforts. Shall we fall immeasurably behind the dead peoples over whose graves we have built our proud new era? In Art, and in the greatest of all arts, our handiwork should be as certain to endure as that of our progenitors. Will it, as matters now stand? Let us look to it.

After what fashion is now being moulded that continent which a few hundred years ago was found a wilderness?

It was then the Indian beached his frail canoe and sought shelter under taut skins and woven

branches. Civilization thrust him aside and strode forward in her vehement career: the pebbled shore became serrated with timbered wharves, the wigwam vanished before the hut and cabin and these before the cottage and the stately mansion. Uncertain trails through bracken and thicket became ever widening roads leading to homes, shops, factories, warehouses, the town house, the school and the church. Industry of strange new sorts brought its novel gear, and a new life its own peculiar setting. Was the material expression adequate? Did the externals of this revolutionary civilization, as we see them to-day, keep pace in scale and beauty with the power and import thereof? Proudly we have gathered the wealth of the Indies, but have we not hoarded it in savage granaries?

Increasing population and the ever thickening throngs in our seething cities have taught, through the sharp lessons of disease and death, that our physical mechanisms must be conceived in scientific intelligence and wrought in reason and honesty. Much of these lessons we have already learned, and daily we are learning more. In sanitary science, in engineering and in construction we are taking the swift, sure strides of intelligent men; but here again it may be questioned whether the progress is not one-sided and therefore oblique: in spite of the accepted dictum of fashion that now whatever we fabricate should be vested in the well studied simulacrum of art, it may be questioned if the impulse is as yet much more than this. Our architectural mechanism cannot remain simply a mill wherein humanity treads, even though it bears an outward seeming of plausible ornament. Two things it must possess if it is to take its place with its followers

of the past,—truth as expression, and absolute beauty.

Grant if you like that it is most unwholesome for society to turn to specialists for the expression of those things it should voice by instinct. The condition is false indeed; but it is the only alternative we have, and it is temporary in its duration. The artist should be no specialist, but rather a mouthpiece, a singer with a clearer note and more far-reaching voice, a deeper vision, perhaps, than those of his fellows, but singing the same great song. The world must always turn to the priest for guidance in spiritual things, to the physician in bodily disease, to the soldier for strong defence, to the lawyer and the diplomat for the guarding of sacred rights, to the schoolmaster for mental training, to the engineer for the solution of the natural problems of the obvious world. These are, and must be forever, specialists, but the artist to whom we go for the weaving of the golden thread that binds all else together and who, with the consecration of beauty, makes it all significant, glorious and alive, he is a specialist only for a time, and until the day dawns when at last he finds himself, not a voice calling in the wilderness, but a silver clarion only a pace in front of the mighty ranks of organized humanity marching immutably onward.

In this ministry, for that it is, the artist, whether he be painter, sculptor, architect or musician, poet, actor, writer, craftsman or landscape gardener, holds to the common aim of supplying to his fellows the means whereby their lives may move smoothly, efficiently, adequately, beautifully, *i. e.*, happily, and as well of placing within their hands the one great mode of adequate expression. The aim is innate, fixed and utterly distinct from the desire of pecuniary gain. The purpose is unconscious, or only half conscious, while it is seldom accredited and almost never understood. What the artist offers is accepted, enjoyed and few indeed, nowadays, are the laurels offered in return; the time is gone when the whole quarter of a city, following one picture to its goal in the parish church, could give eternal name to that neighborhood, that by its answering to the artist's call had become indeed the "Borgdo Allegri."

Prosperity beyond dreams has brought us wealth, and wealth, envious and emulous, has given speed to artistic creation. With few in the van, or even in the following ranks or the eternal rearguard, the arts in America have yet cleared their way. Little by little the face of things has improved, in spite of manifold heresies and innumerable blind leaders of the blind. Our homes are becoming somewhat fit expressions of the personalities that dwell therein, public buildings are taking on a certain aspect of governmental dignity, churches at last give tongue to the paramount glory of their great function. In this road-breaking work architects, painters, sculptors, craftsmen, landscape gardeners have joined. Their reward lies in the achievement, but it is not enough. Driven by a power outside themselves, fired with an enthusiasm that outruns all accomplishment, they hunger for higher rewards, and this the people may give them: from no other source can it be obtained.

Two things they ask for: first, that there shall be no pause, that each thing done shall be but a stepping stone to higher accomplishment, that the people shall see that everything done for them, whether it be a cathedral or a cottage, shall be better than the last, accepting nothing that shows the least sign of retrogression, insisting that their representatives in every society and corporation, their legislators, their executives demand the best, pay for the best, and, in the end, *get it*, whatever the pains and whatever the cost; second, that these same people recognize the fact that beauty is theirs by inalienable right, the language of beauty theirs by the indestructible law of the universe, and accepting, believing these things, clutch ever more greedily for their own hands the powers now postulated of artists alone, until at last the world is back again where once it was, with art the property of every man, woman and child, beauty the perfect expression of the race. So shall the artist, the unhealthy specialist, the unwilling leader by force of untoward circumstances, find himself reduced to the ranks again, and his mission accomplished, his golden laurel crown achieved.

It is this that architecture, and all other forms of art as well, mean, in the end, for the people.



Police Headquarters at Riverside on the Charles

The Newtons — I

A MATURE AMERICAN SUBURB

One of the most beautiful communities in the neighborhood of Boston is here presented, together with a selection of its old and new residences, which constitute an architectural setting for attractive New England life

BY JOHN WESTCOTT

NO city in the world contains within its congested district the homes of so small a percentage of its business men as Boston. The majority live in the Metropolitan District outside the area administered by the city. Unlike New York, where the formation of the land greatly congests population, or shoots it far out from the center of business, Boston is so situated that her population spreads out in a fan-shaped series of zones with the State House on Beacon Hill as a center. These zones offer various kinds of life, differing

from that of the city and ranging from the more typical suburb to the sparsely settled country on the outer edge. They are made up of self-governing cities or towns whose industrial and social life center not in themselves, but in Boston. The development of railway and tram lines traversing these zones has allowed a rapidly increasing population to find an easy and normal solution of the housing question.

Of late years there have been efforts to consolidate much of this area with Boston; but local



GARDEN FRONTS OF MR. JOHN RANSVOTT'S RESIDENCE AND MR. ERNEST SHARPE'S
Both designed by Joseph E. Chandler, Architect

pride and local issues have prevented this. Yet a step in that direction has been taken by the formation of state commissions which operate, in harmony with the local governments, great sewer systems and water works and maintain one of the most elaborate park systems in the world, thus enabling suburban

towns to enjoy the advantages of public works which must be constructed on a grand scale and of necessity outside the jurisdiction of any one local government. According to the report of 1904, the Metropolitan Park Commission maintains a park system, radiating from the city



THE FRONT OF MR. SHARPE'S RESIDENCE
Designed by Joseph E. Chandler, Architect

like spokes of a wheel, containing 7,283.83 acres of woodland, 1,799.85 acres or 47 miles of river bank, 163 acres or 9.86 miles of seacoast and land for 25.61 miles of parkway. Some thirty-nine towns and cities, including such well-known places as Wellesley, Swampscott, Nahant, Cohasset, Brookline, Waltham, Lynn,

Cambridge and Newton, form this Metropolitan District, or Greater Boston. To gain

A VIEW OF THE DISTRICT

and see the relation of Newton to other parts of it, one must go to Waban hill just within the Newton boundary line, overlooking the Chestnut



A MAP OF NEWTON, SHOWING ITS RELATION TO BOSTON

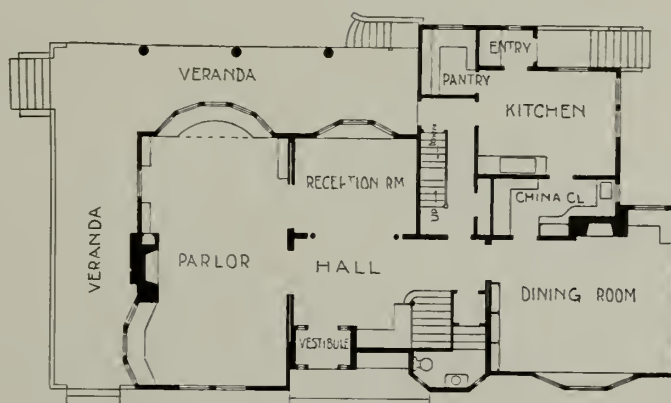
Hill Reservoir. Directly to the east rise the brick-clad hills of Boston, over which floats a smoky haze from the factories in Cambridgeport, Charlestown, South and East Boston. The afternoon sunlight flashes on the golden dome of the State House, while down the harbor it lights up here and there a white sail. Towards the south stretch the Blue Hills, the highest elevations in the eastern part of Massachusetts, one of which is used for a government observatory. Northwestward from these rolls a series of low tree-clad hills which hide the towns of Milton, Dedham, Hyde Park, Roxbury and parts of Brookline.

Directly in the foreground, in the hollow of wooded hills, here and there a roof peeping through the trees, lies the Chestnut Hill Reservoir, bordered by a beautiful parkway, past which Commonwealth Avenue winds out from Boston between low ridges, through the Newtons and on to Weston. Across the Charles to the north, in the flood-

plane, stretch the thickly clustered buildings and factories of Charlestown, Somerville and Cambridgeport, shading off into the residential districts of Everett, Malden, Melrose and Medford. Memorial Hall, Cambridge, is but three and a half miles across the river, while a little to the left rises the gray Stadium, so suggestive of the Colosseum.

Toward the west stretch low wavelike wooded hills through which the Charles winds seventy-five miles to reach the sea, but twenty-five miles from its source, and over the crests of which on clear days loom Wachusett and Monadnock.

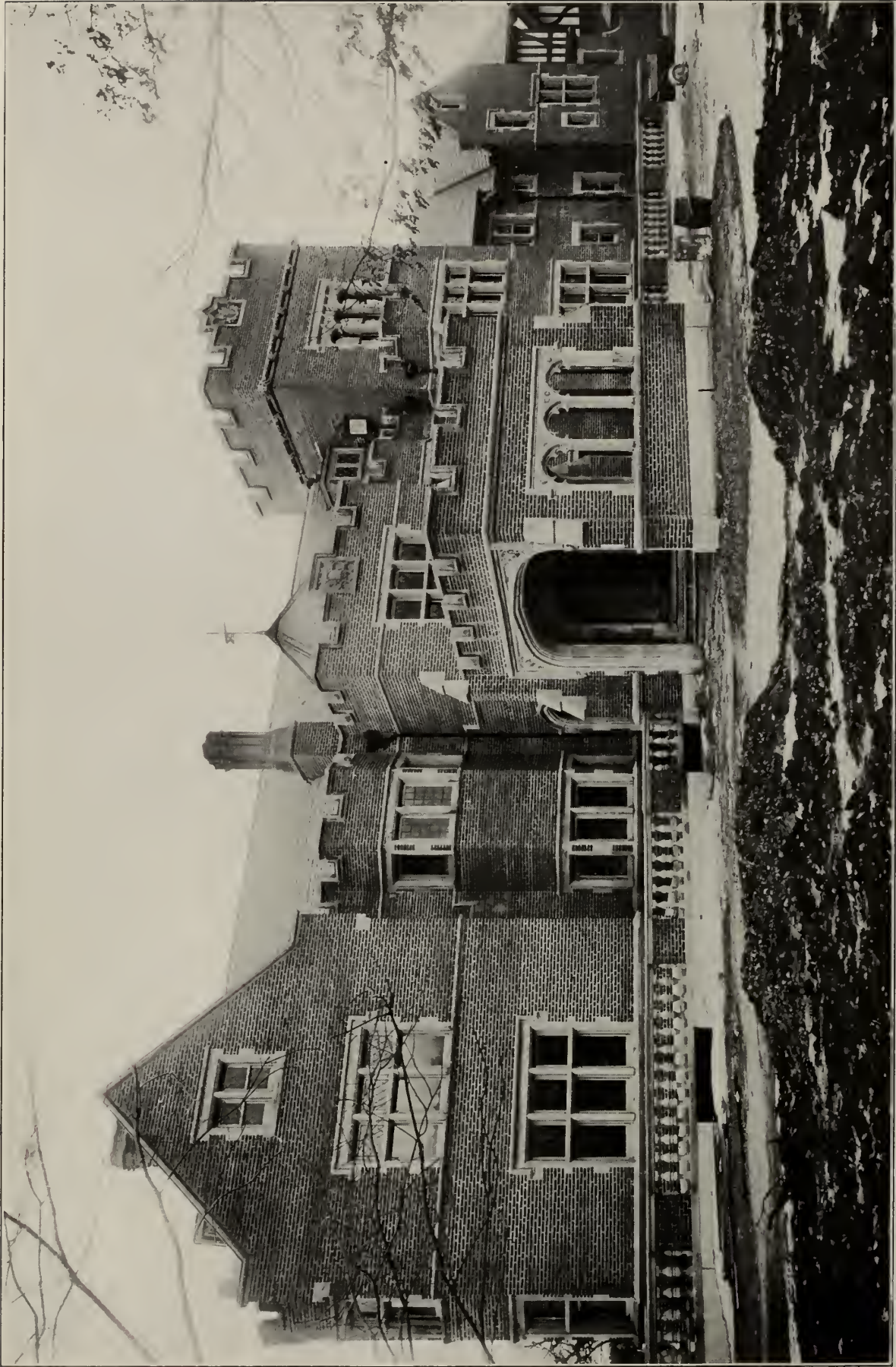
Hidden among the trees directly at our right stands the unfinished monument to Eliot, the great missionary to the Indians. At our left winds Commonwealth Avenue, and then disappears over the brow of a ridge into a wooded tract that contains Newton, a city of 36,000 inhabitants, with only here and there a cluster of houses standing on a ridge to



PLAN OF MR. FIELD'S HOUSE



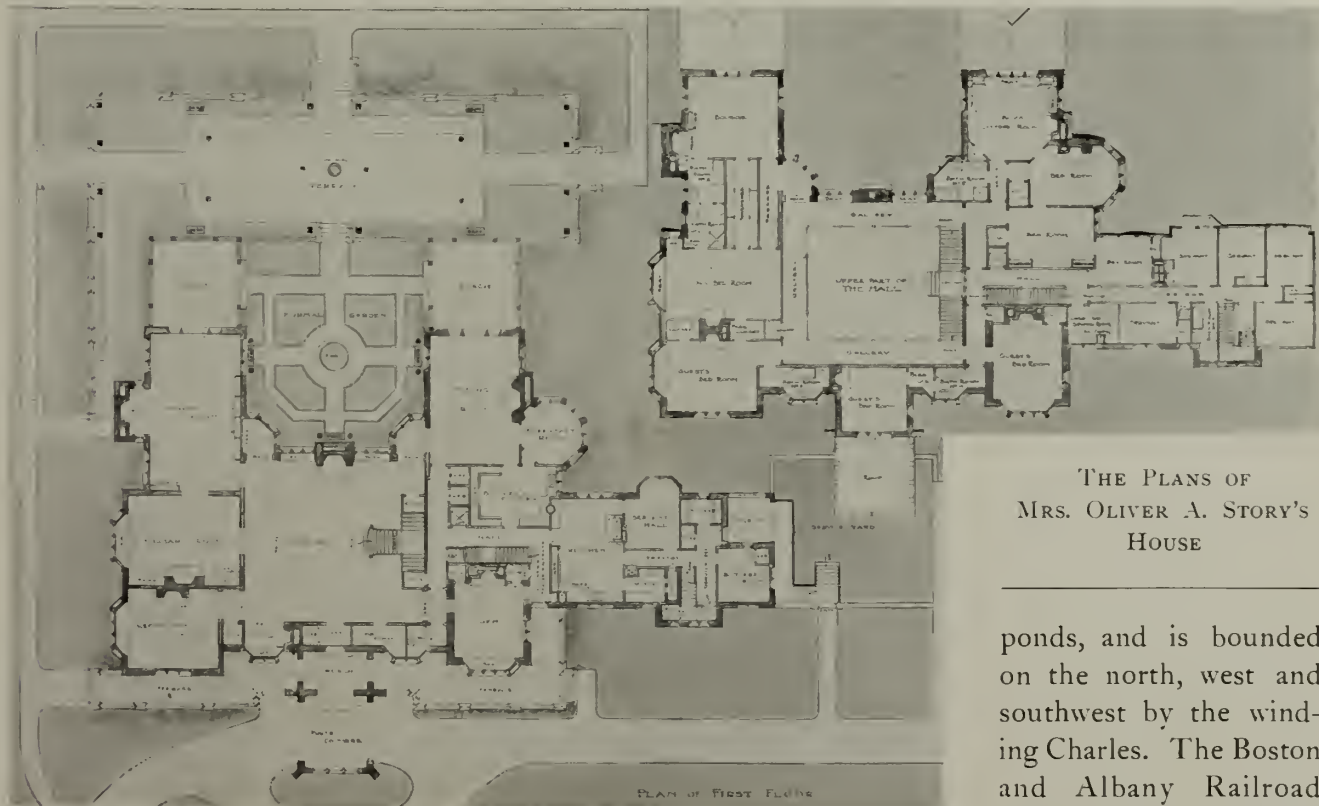
THE RESIDENCE OF GEORGE A. FIELD, ESQ.
Designed by Loring & Phipps, Architects



THE NEW RESIDENCE OF MRS. OLIVER A. STORY
Designed by Chapman & Frazer, Architects



THE STABLE OF THE STORY ESTATE
Designed by Chapman & Fraser, Architects



THE PLANS OF
 MRS. OLIVER A. STORY'S
 HOUSE

persuade us it is not a forest. The smoke from a few stacks by the river indicates some manufacturing, but Newton is almost entirely a residential suburb.

This park-like tract covers an irregular area of eighteen square miles, lying from six to eleven miles west of the State House. It contains six

ponds, and is bounded on the north, west and southwest by the winding Charles. The Boston and Albany Railroad with its Circuit Branch makes a horseshoe curve within the territory, and its stations serve as centers for the various wards, each of which has a separate name, so confusing to the stranger. From Chestnut Hill to Norumbega Park on the Charles the Commonwealth Avenue Boulevard runs along a ridge through the center and gives convenient access, as one



THE PRINCIPAL SIDE OF THE STORY RESIDENCE

leaves the electric line, to secluded homesteads on either side.

A DRIVE THROUGH THE STREETS

of this "garden city," as its inhabitants have long called it, reveals to the visitor a profusion of trees, shrubs and flowers which are found on all sides, giving the impression that one is passing through a park system. The stately elms that line the main streets form pointed Gothic arches, while the maples remind us of Tudor Gothic. The finished treatment of small holdings as well as large estates shows

plainly that here a beautiful environment or setting for a house is considered as important as graceful architecture. In fact the massing of shrubs, the vine-covered porches, the bright-colored gardens and the unexpected vistas under trees and over well-kept lawns often produce a charm which carries off architecture of little merit.

But the uneven character of the ground also helps to produce the picturesque and the individual, and gives to each section a charm of its own. One of these sections (Newton proper) has as a central feature the well-kept Farlow Park, treated



THE STABLE GATEWAY—STORY ESTATE

in a naturalistic style and bordered by large trees, about which are grouped the churches of the district, protected by a series of sharply rising hills. Another (Newton Centre) is grouped about a lake, and thus to the picturesqueness of the winding streets and shrub-hidden houses is added glimpses of water caught through the trees. Many houses of the Chestnut Hill settlement, which occupies the southeastern corner of Newton, overlook the Boston Reservoir and gain a view between the ridges towards Brookline. Mr.

Ransvott's Swiss chalet and its companion, an English half-timbered structure, built by Mr. Sharpe, have been so placed as to enjoy what many regard as one of the most beautiful bits of landscape in the whole world.

But the alignment of avenues further accentuates this impression of individuality. There are no rectilinear streets nor scarcely any crossings at right angles. Each thoroughfare winds in and out, up and down, and thus occasions perpetual surprises in opening up views of picturesque groups of houses, curving lines of trees, and private



THE EDISON COMPANY'S BUILDING
Designed by Henry F. Bigelow, Architect



A TROLLEY WAITING ROOM
Designed by Winslow & Bigelow, Architects



THE NEW RESIDENCE OF WILLIAM E. JONES, ESQ.
Designed by Kilham & Hopkins, Architects



THE GARDEN FRONT OF MR. JONES'S RESIDENCE

parks, lake settlements, and points inviting the visitor to enjoy extended views. This great variety of conditions, due to the irregular formation of the ground, makes the problems that confront the architect many and varied. Nowhere can better be studied the maxim that

THE HOUSE SHOULD
GROW FROM THE
GROUND.

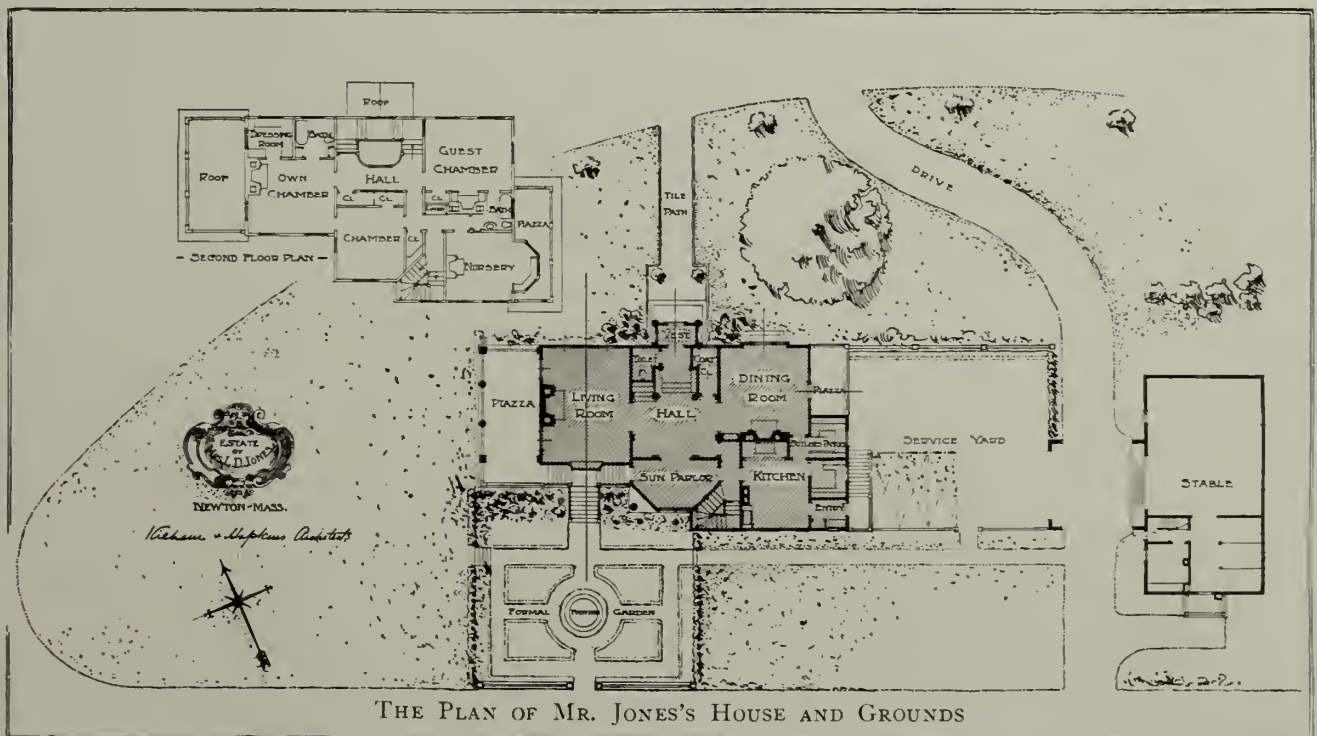
On one side the same road may be a house, such as Mr. Field's, perched high on a ledge of rock, while entrance to its opposite neighbor leads down a flight from the sidewalk. Here the architect has obtained an extra story in the basement by the use of a steep bank; here he has struggled, unsuccessfully in most instances, with a long slope to the street. But as a rule the designs of the newer houses are well



ENTRANCE TO MR. JONES'S RESIDENCE

adapted to the character of the ground. Mr. Hale courageously selected as a site for his house a steeply sloping bank which must have long been ignored on account of its obvious difficulties. But his architect, Mr. J. Chandler Fowler, conceived an extremely picturesque exterior suited to the hillside and with every advantage gained within. The well-colored shingle structure perfectly harmonizes with the beautiful vale beside which it stands, yet

from the front door there is little hint of such a scene as the house reserves for its inmates alone. Mr. Walter Holbrook's house illustrates some very pleasing effects which have been produced by the use of rough field stone gathered on the spot, especially where outcroppings of rock occur.



THE PLAN OF MR. JONES'S HOUSE AND GROUNDS



THE MOREY HOUSE (ABOUT 1860)



THE OLD KENDRICK HOUSE (1732)

PERIODS OF NEWTON'S ARCHITECTURE

Thus a subtle gradation is effected from Nature and Frazer, architects, is built of the latter material, to Art.

Though the vast majority of dwellings are of frame, increase in the cost of wood has led to the use of more durable building materials, such as stone, cement and brick. The residence of Mrs. Oliver A. Story, which has just been completed by Messrs. Chapman



A METHOD OF SCREENING A CLOTHES-YARD

while the effective house of Mr. Colson is of cement. But it is most unfortunate that the rough New England field stone, which is so plentiful, wears so well, and admits of so artistic a treatment, has not been used more extensively in this suburb of the moderate-sized house.



THE RESIDENCE OF GEORGE R. WHITTEN, ESQ.
Designed by Willard P. Adden, Architect



THE NORTH FRONT OF MR. WHITTEN'S RESIDENCE

For the English style of architecture, which has been adopted for Mrs. Story's house, however, brick is of all materials the most suitable; and the especial bricks here used are uncommonly attractive from the point of view of both texture and color. The house is one of the largest in Newton and gains considerable dignity from the broad sweep of lawn lying between it and Hammond Street. The *porte-cochère* and monumental terraces are fit accompaniments to the battlemented structure which contains many large and imposing rooms now being elaborately finished by the cabinetmaker.

Mr. William E. Jones's house is, on the other hand, an excellent example of a type of house successfully carried out entirely in wood. While the staining of the shingles removes it somewhat from the older type of New England dwellings, a contrast between these walls of soft brown and the green trimmings of the house has been happily accomplished. The sloping

site has necessitated heavy retaining walls, which gain for the owner a considerable level space for a clothes-yard between the house and stable, to say nothing of a beautiful formal garden which has just been laid out and planted at the rear, directly on axis with a bay window of the living-room.

Much care has been taken to

MASK UNATTRACTIVE FEATURES

such as clothes-yards and stables by means of hedges, shrubs or vine-covered trellises, and to avoid a detrimental background for the house when seen from the street. However, absence of fences and shrubs marking property limits, while allowing charming views for the passer-by, has, nevertheless, detracted much from the artistic finish of the separate

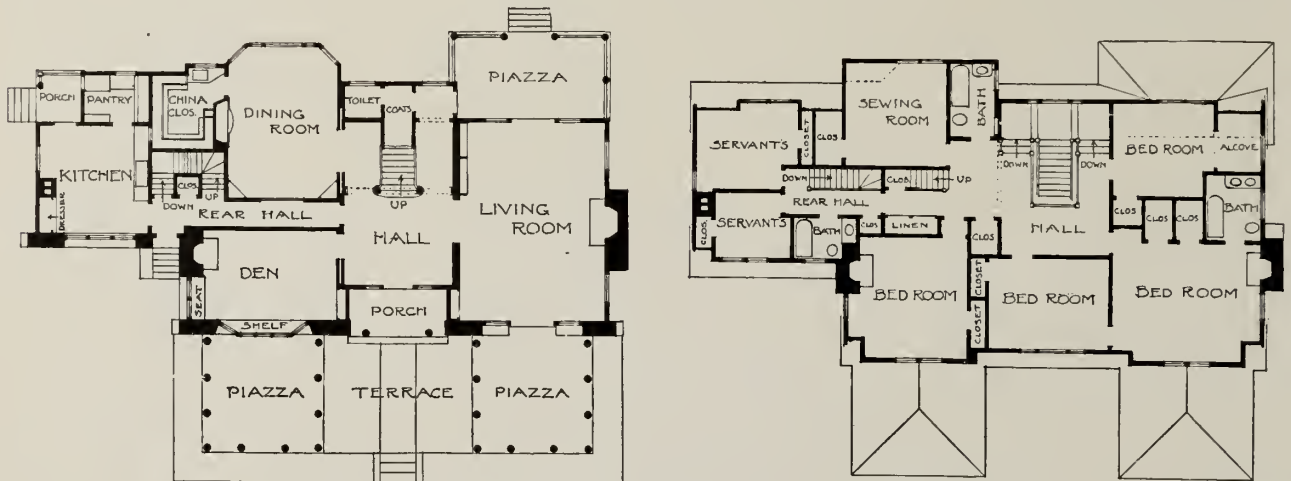
estates. The impression one receives in driving through the streets is that of a parkway and not a succession of small holdings. The house itself is in many cases the unit of architectural treatment, and not the home which includes both house and grounds, and as



THE LODGE OF "ROCKY LEDGE"
Designed by Coolidge & Carlson, Architects

such should be so arranged that not only is there privacy for outdoor life, but design and a finish to all that enters into this life. Only here and there in Newton are found treatments, so common in England, accomplished by defined boundaries and a complete design to each holding. It is futile to make a suburban lot resemble a park. Rather must the party lines be frankly acknowledged and emphasized. Logical use of the remaining space is then to lead up to and enhance the effect of the house.

THE OLDER SECTIONS OF THE TERRITORY, for the most part the centers lying near the railway stations, are strangely marked by a combination of styles, Colonial, Mansard, Queen Anne, etc., which were in vogue before the architectural awakening of fifteen years ago. The roots of these settlements run far back into the early days of the Bay Colony. The first was made in 1631, when John Jackson, the pioneer, made a clearing in the forest. In 1687 Sir Edmund Andros listened to the prayer of the dwellers in New-

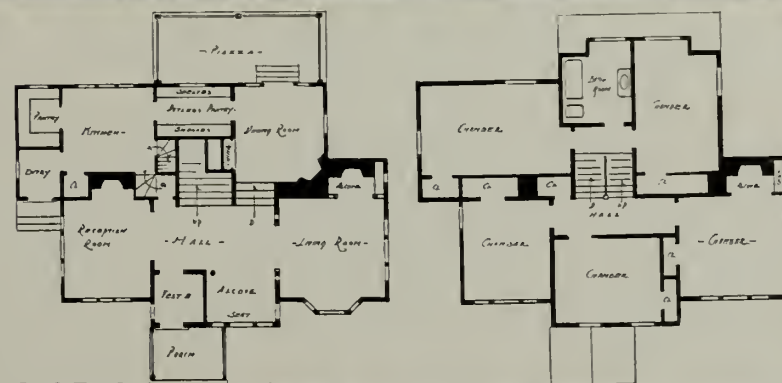


PLANS OF MR. HOLBROOK'S HOUSE



THE RESIDENCE OF WALTER HOLBROOK, ESQ.
Designed by Chapman & Frazer, Architects

towne "to be relieved from paying rates for the support of the ministry at Cambridge Church," erected them into a separate township, and thus softened somewhat their judgment of this "royal tyrant." But these early settlers were intense patriots; besides protesting in most vigorous fashion in 1774 against taxation without representation, they sent three companies of militia, 218 men strong, to the battles of Lexington and Concord. It would be a fascinating study to inquire into the history of some of the old homesteads of Newton which have so many associations with the men and events of Massachusetts history. Chief among the

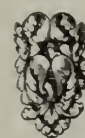


A HOUSE BUILT FOR MR. EDWARD D. HALE
By J. Chandler Fowler, Architect

landmarks upon which this investigation would center are the old Woodward farmhouse at Newton Highlands, dating from 1681, and the old Kendrick house built by Capt. Edward Durant in 1732.

Few communities offer so interesting a collection of material for the student of the architecture of the New England dwelling-house; for here are found the old colonial mansion and farmhouse, the pretentious columned structure of the middle nineteenth century—for the most part existing at Newton proper—and examples of imported styles that in one way or another have been made to adjust themselves to the local conditions.

(To be continued)



The Future of the Dwelling-House

SUGGESTIONS AND PROPHECIES UPON THE ECONOMIC ORGANIZATION OF AMERICAN LIFE AS CENTERED IN THE HOME

BY ROBERT ELLIS THOMPSON, A. M., PH. D.

“OF all the houses yet built by man,” writes Professor Macmaster of Monticello, “none surely was so much a part of the owner. What the shell is to the tortoise, all that was Monticello to Jefferson. The structure had grown with his growth, and bore all over it the marks of his individuality.”

This, however, is just what the house has been to the family in all ages. The family excretes its house as the tortoise excretes its shell, for its safety first, and then for its comfort; and the character of the family determines the structure of the house.

The family is the outcome of an evolution. As we know it, as a group of a few persons closely akin, based on monogamic marriage and parentage, demanding the isolation of privacy, it could not have existed in the earlier ages of even historic time. The social conditions which constitute its safety did not exist.

After the great revolution, which substituted the modern house for the older hall, minor changes went on for centuries, and indeed are still in progress.

The changes, however, which have taken place, are quite inadequate to bring the house and its economies into harmony with the needs of a modern family and with the methods of modern civilization. This is to be seen at three points, — household service, household economy and household equipment.

(1.) The least observant must see that household service must undergo a transformation of a radical sort. It furnishes a perplexing problem everywhere in civilized society, but nowhere so much so as in America. The rapid growth of our national wealth continually enlarges the number of families which are able to look outside their own number for aid in the work of the household. At the same time the diffusion and deepening of

the democratic spirit makes “menial” work of any kind distasteful to intelligent women; and the demand for their services in new employments enables them to follow their tastes in this respect. The better class of immigrant women have followed those of native stock out of the kitchen, and the time seems to be approaching when the negro and the Chinese will be the main constituents of the servant class.

The present relations of mistress and maid are an attempt to carry over into a democratic society the semi-feudal relations of the past. Everywhere else we have been substituting services rendered under contract, and exactly defined in their character, for the personal and loosely defined services of the feudal age. We have replaced a rule extemporized from time by a rule permanently agreed to, and thus dispensed with the personal attachment and loyalty which made the earlier type of rule tolerable. It is true that there are women of commanding ability who manage to make the present arrangement work fairly well; but in the hands of the average mistress it breaks down through its inherent faults, more or less palpably.

The mistress of the house is the sufferer who has the first claim on attention under the present system. Her chief function in the family life is that of home-maker. Upon her depends the character of the home, its power to check clubward and other semi-barbarous tendencies in her husband by a counter attraction, to interest him in the finer shades of existence, and to make the family circle a controlling influence for good in the lives of her children. It certainly does not contribute to her efficiency that we have left upon her shoulders an unlimited responsibility for the cleaning, ventilation and heating of the whole house, for the preparation of every meal eaten by its inmates, and for the preservation of peace and

the maintenance of the virtues among a staff of servants, gathered by a kind of lottery from all sorts of quarters. Her relation to her children is somewhat like that of the school-teacher; but we carefully release the modern teacher from all responsibilities for such secondary matters, in order that she may give her whole attention to her proper work.

If the house-mother neglects her music, finds no time for reading, and falls below her husband and her older children in mental growth, are we to blame her? If fretful tempers and nervous headaches come to be what they associate with her, is it wonderful? If she often breaks down under a multiplicity of responsibilities which would have been too much for her husband's strength, is it surprising that her daughters shrink from the burdens of housekeeping and find a substitute in the hotel, or the boarding-house or, at best, the apartment flat? That many women escape all these bad results is to be ascribed, not to the merits of the system, but to the toughness of the human material.

On the side of the domestic servant there are equally grave objections to the present arrangement. They are too often treated as parasites on the life of the family, lodged in any dark corner, with scant reference to their comfort or even their health. They generally are better fed and have more comforts than do women who earn their living at a sewing-machine or in tending looms; but they enjoy far less liberty and less social consideration. They often suffer from the inefficiency of incompetent mistresses, and indeed, except in large households, where there are enough to permit of a proper division of labor, they have no opportunity to acquire that expertness which comes of limited employment, and which the modern world demands of all workers. They have so many things to attend to that they do nothing really well.

We will rid ourselves of all these evils when we place the care of the house upon the same footing as any other industry, by employing experts on the basis of simple contract. To effect this, house-serving companies will have to be formed, possibly on a co-operative basis. Each company will have the daily charge of a large group of homes in the same neighborhood, and

mainly of the same class. It will send its workers at hours agreed upon, each of them to do the exact piece of work for which she is fitted. They will be responsible to the company for the proper discharge of their respective duties, and complaint of their shortcomings will be addressed to its managers. An approach to this has been made already in some of the towns of New England, where women of a class much superior to those who undertake domestic service divide much of the work of the place among them. One attends to the lamps, another to the mending and darning, and so on. And a great gain in the change will be the enlisting the services of women who would never accept unlimited service under domestic authority. It will be an especial attraction to them that they will be as free as the typewriter or the stenographer when their day's work is done, and that they will make their homes wherever they think best.

An incidental gain will be found in the greater cheapness of this kind of service, although each of these women will be better paid than domestic servants now are. The proper care of such a group of homes by expert workers will involve less cost than does the maintenance of the much greater staff now employed in a shiftless fashion.

The greatest gain will be the emancipation of the mistress of the house from the burden and distraction of responsibilities manifold, for her proper work. And the formation of a new household will lose its terrors for her daughters, when they know that its material needs will be taken in charge like any other branch of modern business, and housekeeping will cease to be an undertaking beyond their strength.

(2.) The management of the modern house falls short of modern requirements in failing to secure that economy of labor and of materials which is obtained everywhere else by the association of a great number of persons for common ends. No branch of manufacture could be carried on with the wastefulness shown in heating the modern house and in preparing food for its inmates.

It was the discovery of our great universities that they could not afford to keep up a great number of isolated fires and furnaces, when they could secure the same or better results from the

erection of a central heating plant. Some districts of our great cities have achieved the same improvement, as in the Murray Hill district of New York and the Pelham district of Germantown (Philadelphia). It is to be hoped that when we have the consumption of coal centralized at a few points, better methods of using it will be devised. Most of the heat and not a little of the fuel are now sent up the chimneys, — a waste we can ill afford.

The household kitchen lies under the same condemnation, as both wasteful and antiquated. The worst sufferers in this respect are the classes which can least afford the waste. There has been no cooking in the houses of the working classes in Bergen (Norway) for more than a generation, as it has been done much better and more cheaply in large kitchens managed by co-operation. But in Philadelphia the myriads of small houses, erected by the same class through their building associations, are each supplied with a room to be half filled by a cooking stove, at which the mother of the family may ruin her health, temper and good looks, and waste both fuel and food.

My conservative friends object to this suggestion, declaring that to take the cooking out of a house is to take all the comfort out. They recall the good things their mothers made for them when boys, and are warm in their eulogies of domestic cookery. I observe that they seldom say as much of the cookery of their wives. The reason, I believe, is that their mothers had about spoiled their digestion by those good things before their wives got the chance. Mothers and wives alike approach this great problem of the preparation of food from the woman's point of view, which is not scientific, but personal. They give us, not what is best for us, but what they think we will like best. Bishop Spalding is not far wrong in charging upon women as cooks the dyspepsia of two-fifths of the white race.

One of the greatest gains of getting rid of the domestic kitchen will be the resumption of cookery by the sex which is naturally fit to undertake it, and which kept it in hand in the early ages, when dyspepsia was unknown. The Egyptian monuments, the Bible and Homer all agree that cookery is a masculine employment, never a feminine. Women have no gifts that fit them to be

cooks; and when a great job of cooking has to be done, as for an army, a palace or a great hotel, we never think of giving it to women. No woman has ever taken her place beside Apicius, Brillat-Savarin or Soyer on the list of illustrious gastronomists.

Let not our conservative friends be alarmed by a fear that the domestic meal is to go after the domestic kitchen, and that the family of the future is to be fed in some big refectory or restaurant. Nor will there be an end to reasonable and practicable variety in the choice of foods and the ways of preparing them. Differences in taste can be consulted within limits consistent with health and ordinary economy; and the food can be sent a hundred miles, if need be, without losing its heat. The "Norwegian kitchen," as the Parisians call it, meets this last need. It consists of two thicknesses of tin, with felt between. The Parisian workman's wife at breakfast time takes out the inner tin, fills it with the soup for her husband's dinner and brings this to boiling on the stove. She then shuts it up in the outer felt-lined tin, where it goes on cooking till he opens it at noonday.

A great economy will result from the improvement in the methods of purchase which large kitchens will make possible. At present we are paying middlemen — grocers and butchers and the like — a large but not unreasonable profit for providing the materials of our food in small quantities. Such services will be dispensed with, and all purchases will be made at wholesale rates, as the co-operative societies of Great Britain now buy; and the purchases will be made by experts as to quality as well as to price, so that the danger of poisoning by improper food will be eliminated.

(3.) The modern house fails to come up to modern requirements in the matter of availing itself of the mechanical facilities which we have adapted to our needs in everything else. The retention of the staircase is an instance of this. No labor more tiresome, more useless or more perilous falls upon women than this of climbing from story to story on these series of small platforms. The strain on the back and loins, resulting from this mode of ascent, is even more harmful than the liability to weaken the action of the heart by it. European inventors have devised a

form of elevator which is free from the usual perils of that useful invention; but it makes little progress in America. Fifty years hence staircases will be classed among the eccentricities of an unenlightened age, and people will go out of their way to see one. They will ask their elders, "Did you really climb up the house on that queer contrivance? Did you not find it very tiresome and dangerous?" And then any of us who still survive to answer them will recall how often we fell downstairs, and how America lost her greatest woman poet, Helen Hunt Jackson.

Not less below the possibilities of our time are the methods used for cleaning and ventilating the house, for working sewing-machines and for other operations which require mechanic force. Women are still sacrificing health and life at the sewing-machine by working it with their feet on the treadle, especially when they bring their feet into such contact as sends the heat out of their bodies to warm a mass of cold iron. And most of our schoolrooms are equipped with seats and desks whose iron mountings serve the same bad purpose with their children.

Most unintelligent and ineffective of all our domestic contrivances are those for cleaning the house. No duty lies more heavily on the conscience of the good housewife, and in none is she so crippled by the want of proper apparatus. When she goes through a room with a big bunch of feathers, shaking up all the dust that it may settle again upon the furniture in new combinations, it is not that she imagines she is doing any good. She very properly calls the proceeding "dusting the room," and her real purpose is to indicate that she knows that something must be done about it.

Yet this very problem has been solved for her outside the house, and the solution might be said to be knocking for entrance. Cleaning by suction through the action of exhaust pumps is used by several of our great railroads for their cars. The Library of Congress, in its new quarters, prevents the dust from gathering upon its books by the same means. In our city, and I presume in others also, companies are at work at cleaning private houses by exhaust pumps. The apparatus comes to the door as an automobile, runs its rubber pipes into the house through the

second-story windows, and sets its pumps at work with the power which drives the machine.

The next step is to apply this method to the cleansing of whole cities and towns, and to the streets as well as the houses. Pipes, like those we have used to bring us gas, but somewhat larger in diameter, will be run through every house and into every room. With these flexible tubes will be connected, when cleaning is under way. The operator will go through the room with one of these, stirring up the dust, if need be, at the same time, and sending it not only out of the house, but out of the city or town. For the exhaust pumps, gigantic in size, will be placed on the outskirts at some point where the dust can be put to use in filling up hollows and raising flats, and the city will be saved from those accumulations which have buried many ancient cities to a depth of thirty feet.

The health of the community will be promoted by banishing from house and street the pervasive and mischievous element which does so much to shorten life. Nor is dust the only enemy which can be overcome by this means. The sewers of the city can be kept clean of foul gases by it, so that there will be no peril from the rising of these into the houses. In fact, one of the architect's worst puzzles will be solved, by creating a draft downward from bathrooms and water-closets, instead of the draft upward which their greater warmth tends to produce. The time may come when country people will come into town to get a breath of really fresh air.

This is but an outline of the changes which are impending in the economies of the dwelling-house, each and all of them helping to make it more truly a home, to fit it more exactly to the needs of the modern family, and to take from its inmates the burden of responsibilities which interfere with both their work and their enjoyment. Nor will this result be a finality. Coming generations, with a more complete command of the resources and the forces of nature, and with a more perfect intelligence of the needs of the family than we possess, will achieve a house which will suit it still better than anything we can now imagine. Each age will excrete the house it requires for comfort, safety and use as the shellfish excretes its shell.

A MOTOR INN

AN ARCHITECTURAL
SOLUTION OF A MODERN NEED

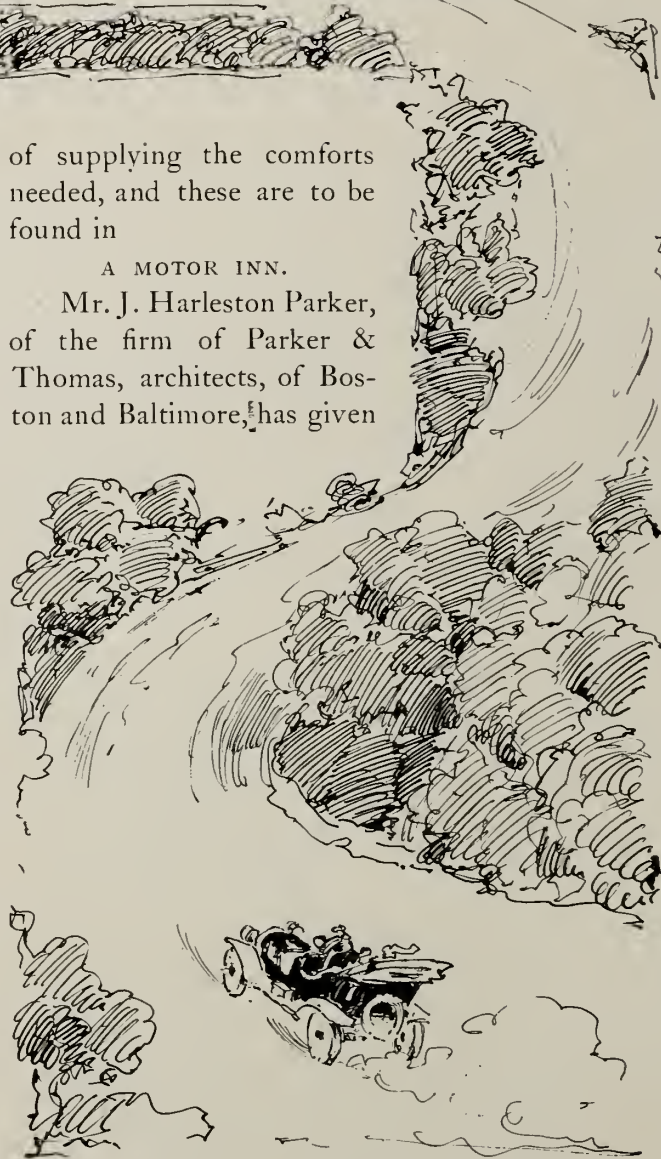


THE automobile, that has made possible one of the finest pastimes that good, red blood ever enjoys, has come to us suddenly, but has come to stay. Tests of motor speed on beach or track and of the endurance of machinery in cross-country tours quite absorb the enthusiast. But neither of these is possible for the busy man of affairs, who must spend most of his time in town. The short motor run of a morning or afternoon is the particular delight reserved for him, the exhilarating impulse to busy hours at the office. Once in his car and ordering the chauffeur to "go as fast as you can, but don't get arrested," the thought of a pleasant objective point begins to take shape amid visions of flying scenery. Numerous places renowned for natural beauty lie round about our cities, but few possess suitable accommodation for the hungry, thirsty and dusty motorists to rest and regale themselves. The extremely simple and often most unattractive service of our country hotels has long been known; but the automobile has brought this fact home to a class not accustomed to this standard of living. Among the country loving fraternity one hears now and then rumors of delightful wayside inns where comfortable accommodations are combined with attractive environment at the end of a delightful run. But such places are few; the majority of these reports are mythical, pleasing fancies to lure on the tired motorist. Whether the stop be for a few hours or over night, there is but one means

of supplying the comforts needed, and these are to be found in

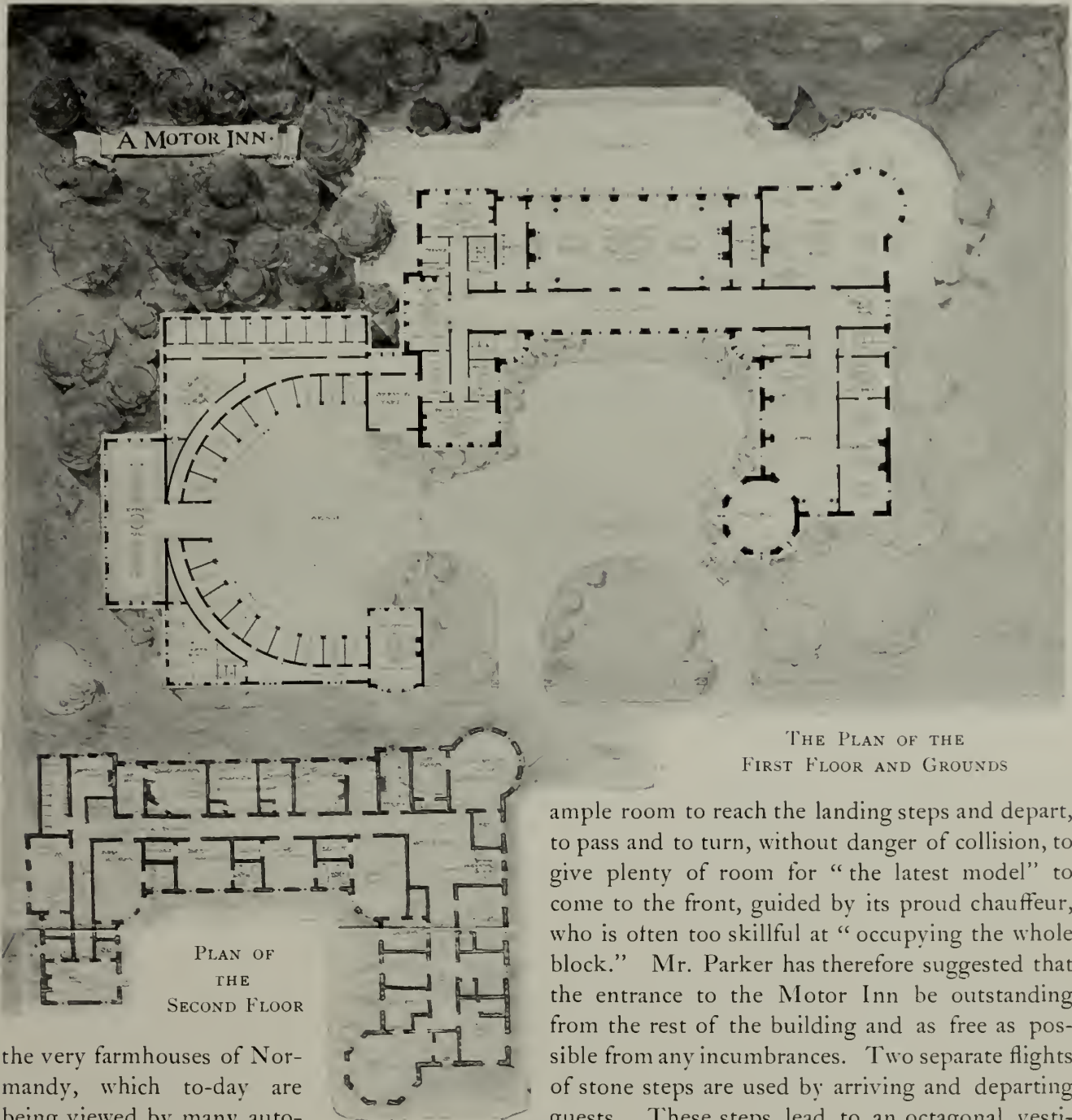
A MOTOR INN.

Mr. J. Harleston Parker, of the firm of Parker & Thomas, architects, of Boston and Baltimore, has given



in the accompanying drawings his idea of what such an inn should be from the point of view of design.

The style he has chosen is as picturesque as



THE PLAN OF THE
FIRST FLOOR AND GROUNDS

PLAN OF
THE
SECOND FLOOR

the very farmhouses of Normandy, which to-day are being viewed by many auto-touring Americans, and which the perspective drawing here reproduced will recall. Being thus relieved of monumental requirements, the design becomes an inviting possibility rather than a chimera. It could easily be executed in wood, or the slightly more expensive briquettes of cement bearing a plastered surface. The architect has imagined his motor inn to be located on a five-acre lot which has a view, at the rear, over a beautiful valley. An important point has been made in designing the approach, for the cars, he points out, must have

ample room to reach the landing steps and depart, to pass and to turn, without danger of collision, to give plenty of room for "the latest model" to come to the front, guided by its proud chauffeur, who is often too skillful at "occupying the whole block." Mr. Parker has therefore suggested that the entrance to the Motor Inn be outstanding from the rest of the building and as free as possible from any incumbrances. Two separate flights of stone steps are used by arriving and departing guests. These steps lead to an octagonal vestibule, open on all sides and containing a few seats where those waiting for friends can propound their mechanical lore while viewing the machines. From this vestibule the office and lobby are next entered. On the left is a reception-room, whose windows overlook the lawn. Communicating with this room are retiring apartments for lady guests. Going farther along the main corridor, the wing of the building is left to enter the main portion. Here is located a spacious living-room, its best corner expanded by means of a circular tower containing windows, so as to obtain the view.

In the center of the building is the large main dining-room, having a glorious broadside view of the valley at the rear over a terrace where tables can be spread in summer and the guests dine merrily *al fresco*. A favorite provision which Mr. Parker is fond of making to such an important room — the most important of any hostelry — is a corridor along its side, and large indoor windows giving glimpses from this corridor into the room beyond. In reverse direction the guests at table may look across this corridor to the forecourt, where the automobiles are drawing up or maneuvering. A serving-room is placed at each end of the dining-room so as to divide equally the distance waiters must traverse. In the smaller wing are private dining-rooms. The kitchens are in the basement, occupying a whole well-lighted story, which is possible there on account of the hillside on which the inn is built.

Obviously important parts of the Motor Inn are the garage and repair shop and rooms for chauffeurs; and yet these must be distinctly secondary to the main building in such manner as Mr. Parker has shown by his low, rectangular structure containing a semicircular row of stalls for the machines, a living-room, dining-room, bedrooms and lavatory. A repair shop, surrounded

by windows, is so situated as to be easily reached from all the motor stalls.

The second floor of the inn is devoted to chambers, a number of which have reception-rooms adjoining. Servants are accommodated in the third floor.

By this design Mr. Parker has demonstrated his belief that the Motor Inn should not only make the most of the natural beauties of its location, but of the entertainment offered by the automobiles themselves; that no comfort required by forty scrupulous guests should be omitted; that the garage should be somewhat removed in order that odors in the inn and damage from fire be avoided; that ample space be provided in the forecourt so as to avoid danger of collision. A circular space, 33 to 45 feet in diameter, depending on the type of car, is required by a large automobile for it to turn upon itself; and in rounding corners there should always be plenty of space for seeing ahead. If the favorite motor runs of America had at their termini such attractions as this ideal inn of Mr. Parker's, how much more enjoyable than at present would be the afternoon or Sunday spin, how much more a recreative life would extend out from towns to the profit of the hotel keeper and the pleasure of the automobilist.

What Trees to Plant

ADVICE TO OWNERS OF ESTATES AND TO ARCHITECTS

BY J. WOODWARD MANNING

I.—The American Elm

(*Ulmus americana*)

HOW much old associations may have to do with the use of this tree may only be conjectured, but it is a fact that the elm has been used from time immemorial in ornamental planting. Pliny mentions the use of the European elm; indeed the Romans have always used it, not only for shade and ornament, but for the more utilitarian purpose of forming living and permanent support to the grapes in their vineyards. During the reign of Francis I elms were used freely in

France, and in England no tree has been more freely used in more varied ways.

This ancient usage of a type tree may have been a factor in the popularity of it in America; doubtless, however, its own intrinsic virtues are the main cause. It grows from Southern Newfoundland to Lake Superior and to the base of the Rocky Mountains, south to Florida and Texas. No tree adapts itself any more graciously than the elm to varied conditions of soil

and exposure. Often occurring in river valley intervals, frequent exposures to short periods of inundation fail to injure its health or vigor; on

The fact that the commercial value of the lumber of the elm is restricted, owing to its few uses, is a contributory cause to the fine specimens



THE AMERICAN ELM
A Specimen illustrating the Dome-topped Form

the other hand, magnificent isolated specimens occur on exposed hilltops and thrive with seemingly the same vigor and certainly with as much grace as their brethren of the lowlands.

that so frequently occur in the New England landscape. Occurring as the elm does in individual specimens or small groups, rather than in large forests, the lumberman passes it by, while the

farmer, recognizing its shade value and the fact that it does not injure grass crops, welcomes its companionship.

The varied character of the tree is important to consider. From the strictly symmetrical round-headed, low-branched form it ranges to the tall, huge and straight-trunked giant of over a hundred feet in height, having either the dome-topped head formed by closely grown branches or that most beautiful vase-topped form which is perhaps most frequently associated with the tree. The feathered trunked

form is a distinct type often highly picturesque and at times most fortunately situated in relation to a home.

The shade of the elm is ideal, for it is never too dense, the high-limbed character of the tree allowing plenty of side light reflection and, furthermore, giving freedom to a constant motion of air. The foliage, too, allows a most pleasing play of sunlight and shadow, and no tree is more interesting to study in winter by reason of the varied ramifications of the larger limbs combined with the graceful sweep of the smaller twigs. In spring the flowers have a most agreeable shade of softest green, clothing the whole tree in a veritable mist of subdued yellow, to be followed shortly by a prolific abundance of light brown samaras or seed vessels, which again give place to unfolding leaves of a soft green, deepening in color as they become fully developed.

Aside from these æsthetic considerations the tree lends itself to varied uses with wonderful aptitude. No tree can be more easily transplanted in any degree of development, the only



THE AMERICAN ELM
Characteristic Vase Form

limit being that of man's capability of handling the weight of the tree itself. Trimming to reduce the size of top or to dress it into other than the natural form can be practised with comparative impunity, if we observe the necessary precautions of leaving the wounds in such a manner as to assist nature in healing them. On the other hand, the elm requires less pruning than most other trees, its natural method of growth generally being sufficient.

Frequently the criticism is made that the elm grows slowly. Actually it is one of

the most rapidly growing trees available. But the criticism generally most conclusively accepted is of too abundant and too shallow root ramifications, with the consequent exhaustion of the soil in the vicinity of elm trees. Few cases there are, however, where elm trees injure the verdure and health of a lawn; and in those instances where other plants are injured, the matter resolves itself into a question of whether the value of the elm tree is not greater than the effect produced by the lesser features of other ornamental planting.

Never set elms closer than seventy-five feet apart, unless some unusual attempt is to be made in future to keep the tree-tops in formal clipped shape.

While the value of the American elm is fully recognized in New England, this value should as truly apply throughout the natural range of the tree. The tendency to overlook the comparative rapidity of its growth and to use less long-lived trees is wrong; and where a perfectly hardy, vigorous and beautiful tree of long life is desired, plant this after fully providing for ample distance apart to insure the perfect individual development of each tree.

“ Little Thakeham ”

THE SEAT OF E. M. BLACKBURN, ESQ., AT PULBOROUGH, SUSSEX

A HOUSE NEWLY COMPLETED BY EDWIN L. LUTYENS, ARCHITECT

THE complexity of modern requirements, and the multiplication of styles which this has induced, make a careful and, at times, painful analysis of modern architecture well-nigh indispensable where a fair judgment is sought. Hence it is that we welcome all the more the grateful task before us, when we are called upon to deal with work whose qualities are so elemental that we can measure them at once by the pleased acquiescence in them which our artistic susceptibilities, if it may be we possess them, will readily accord.

It is hardly possible perhaps to expect this rule-of-thumb method to apply now to any but strictly domestic buildings, for its use is impossible when divorced from some abstract human feeling, such as arises from a natural love for

home, not necessarily evoked when surveying a public building, for example, or even a church.

To call the architecture of Little Thakeham elemental and to apply to it the test referred to may savor of damning the subject with faint praise, were it not that so many strive for and so few attain to the endowment of their work with this particular simplicity which can be tested thus and pass unchallenged. Perhaps it is the absolute reasonableness of such a house that attracts one most of all: it looks so obviously what it is, a well-planned, well-built, comfortable country house, built of materials gathered from its own countryside, and these utilized more or less as the best local builders had used them for centuries past. In this way alone can a building acquire even in its infancy that indefinable sense of fitness



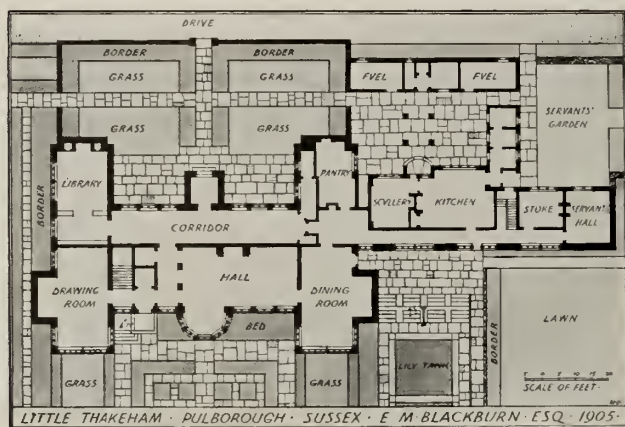
THE ENTRANCE FRONT AND FORECOURT



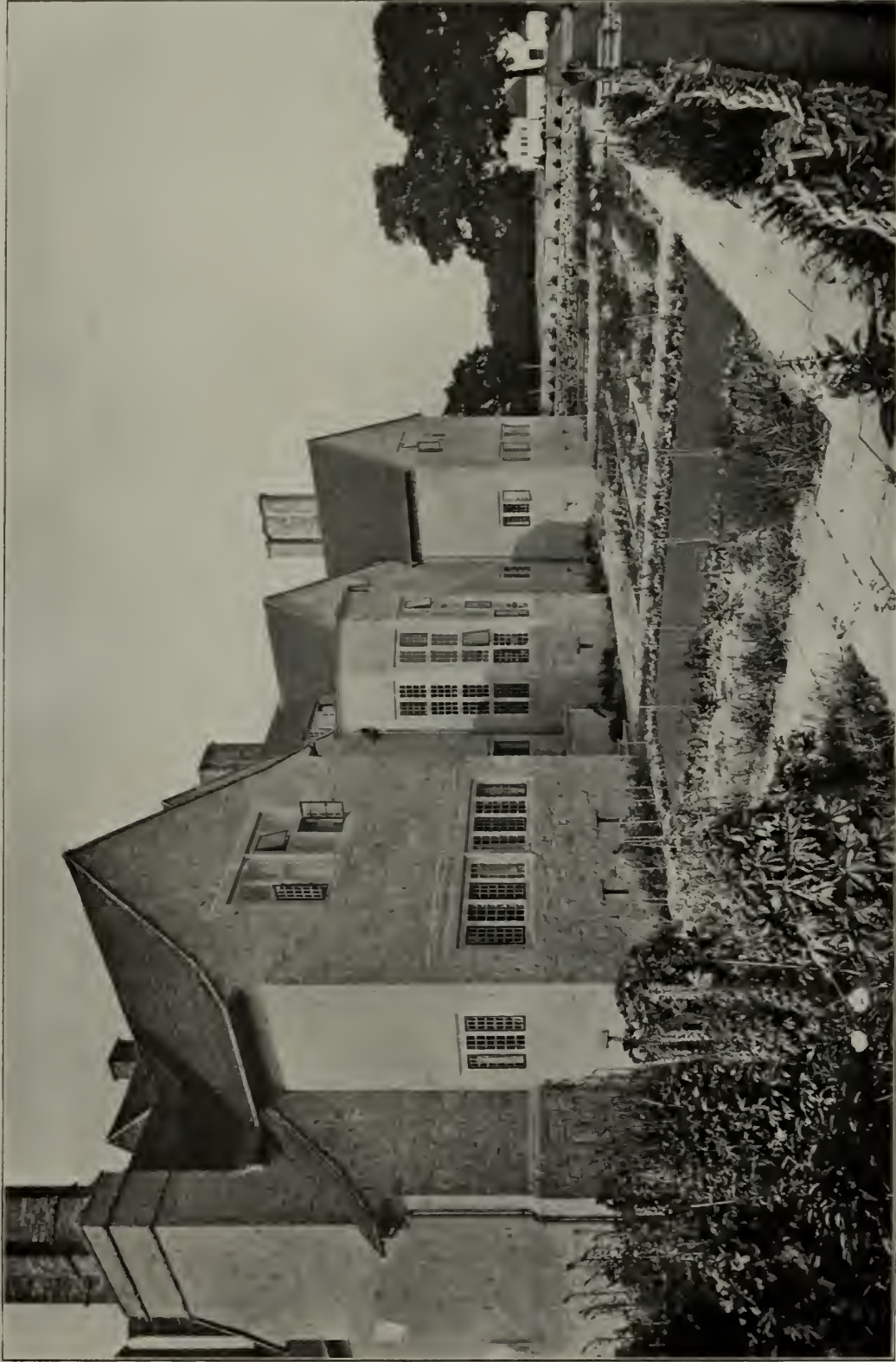
THE HOUSE FROM THE LAWN

to its surroundings which even the hand of time fails to impart where local characteristics have

been neglected. Here stone was quarried but two hundred yards away, and the old, time-mellowed bricks and tiles were picked up by the owner in the country round wherever the inevi-



A VIEW ACROSS THE FORECOURT



THE SOUTH FRONT OF "LITTLE THAKEHAM" AND THE ROSE GARDEN



THE LIBRARY

table demolition of barns and outbuildings from time to time gave opportunities for their acquisition; even the ironwork was intrusted, with what success can be seen, to the local forge.

In the large and prominent chimneys, which are noticeable on approaching from Pulborough through the woods, and the many walks paved with flagging we find what are evidently old favorites with Mr. Lutyens; specially, too, the arrangement of bulky stacks finishing off the northern extremities of the wings — variants of the famous Tigbourne Court gables. A glance at the plan will show how effectively the house turns its back upon the north, a corridor on each floor filling up the whole space between the wings. These two corridors are admirable in the quiet spaciousness they impart to what is, after all, not exactly a large house. This spaciousness is aided by the absence of superfluous

furniture and saved from gloom by the mellow color of the unwhitened plaster walls, — a wall treatment which, indeed, prevails throughout, as does the reduction of fittings and furniture to the minimum consistent with comfort, — and it is surprising how all the rooms gain in stateliness and a certain dignified asceticism from this arrangement.

The stonework in the hall attracts attention, not so much because of the use of such a material in such a place, but rather

in the details and method of its employment, for the impression given at first is that the house has been turned inside out, the upper corridor window and its balcony seem so typically like external work. Nevertheless, the stone is of so good a color and texture that ample amends are made. One of its special charms lies in its being so hard as to be almost unworkable, the tool leaving the surface scarred and pitted with marks and the angles rounded and chipped, the result



THE GROUND FLOOR CORRIDOR

being a total absence of harsh lines in the mouldings.

A reference to the plans will show that both in the house and in the garden the values of vista have been borne in mind; a specially good view of this character is that from the dining-room angle right through the whole length of the house to the drawing-room fireplace. After all, though haphazard planning may have been the origin of much picturesqueness in architectural design, true dignity is to be sought for in symmetrical treatments where the effect obtained has come spontaneously from a carefully thought out plan. Little Thakeham is full of these effects.

On the south front, too, symmetry has entered into the scheme of four plain gables with the great bay-window of the hall as a central feature;

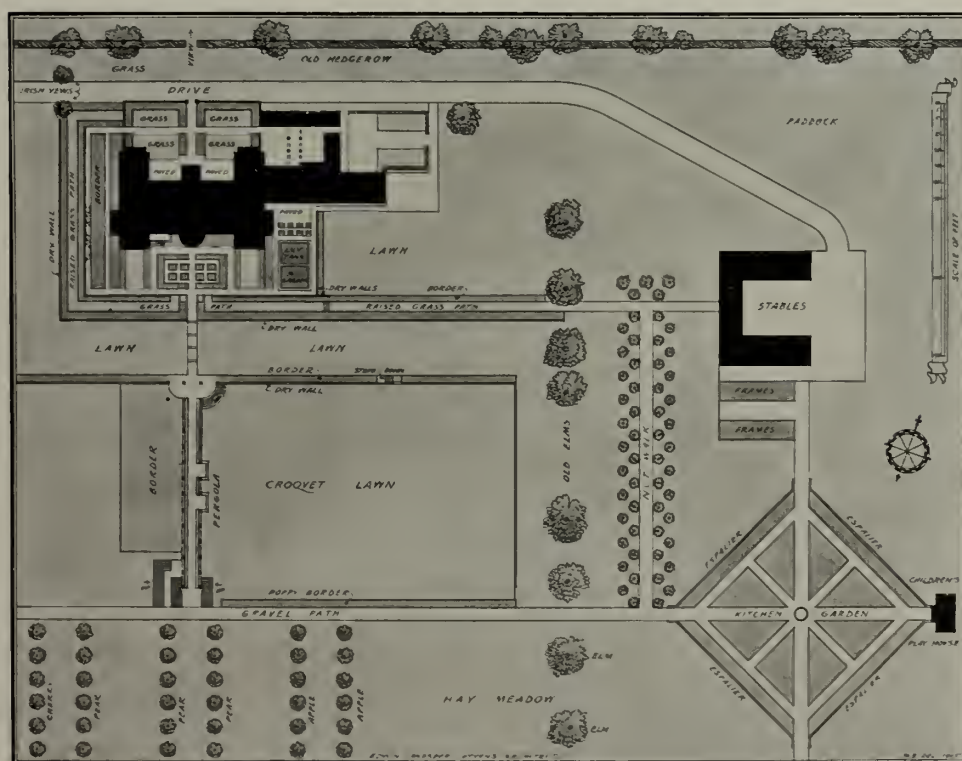


THE FIRST FLOOR CORRIDOR

and a relic of superstition survives on the inner gables, for two owlet holes have there been provided and have already found tenants for themselves.

Turning to the garden, an elaborate scheme of many parts, it is clear that what is needed is that binding together which can only come with maturity. Still, each compartment by itself

is full of interest, from the charming flagged parterre of roses near the house to the cleverly orientated kitchen-garden. Mr. Blackburn has schemed his planting more or less after his own ideas, and by clumping his material he obtains blocks of color in bloom and foliage. There is a distinct partiality for dry walls, giving a fine show of veronicas, saxifrage and other rock-growing plants. Until, however, the climbing roses are full grown and clothe the somewhat bulky pergola with their crimson blos-



THE SETTING OF THE HOUSE



THE HALL OF "LITTLE THAKEHAM"



A VIEW FROM THE GARDEN DOOR

soms, and the fruit-tree avenues and the nut walk fill out to their proper stature it will not be possible to judge fairly what the garden scheme as a whole will be like. For the present, the promise is there of a worthy setting to the house. M. B.

A PECULIAR development of the transportation lines in rural England is the inauguration of motor-bus routes. These are operated as feeders to the steam railways. That there is profit in the enterprise is a fact which seems assured



THE ENTRANCE FROM THE GARDEN

on one hand and, on the other, an increase of travel which takes place as soon as facilities are provided. Upon a route recently opened the motor-cars make only fifteen miles an hour, but are especially adapted to hill climbing. This effort to convey passengers comfortably and noiselessly to remote country sections is to be added to the numerous ways in which English railways strive to accommodate the public, while also stimulating the business of the lines.

The advantages of motor-bus routes to persons desiring to live

away from the toil and moil of towns are obvious.

The Rational Treatment of Interiors

A PLEA FOR COMPLETE HARMONY IN THE DESIGN, DECORATION AND FURNISHING OF
HOUSE INTERIORS

Illustrated with examples showing the successful application of this principle

BY H. B. PENNELL

IN a short story recently published by one of the monthly magazines, Kipling hit a decorative nail fairly on the head. Describing an empty Georgian house in rural England, the American wife exclaimed, "How marvelous! The drawing-room seems furnished, with nothing in it." To this her husband replied, "It's the proportions. I've noticed it." The entire first chapter of decoration is contained in this scrap of conversation. Not only is the æsthetic logic sound, but the writer has also gauged the high standard of public taste in America. A delicate compliment has been paid, whether intentionally or not, to the education of American women in artistic matters. The room was empty of everything that the feminine mind is supposed most to admire in house decoration. There were no draperies, no pretty effects and no bric-a-brac; nothing but the well-proportioned dimensions of the room, the symmetrical spacing of openings and wall surfaces. Only the mantel and the details of the architectural finish remained to produce dignity, restfulness and charm.

This was a characteristic Georgian room, but the general principle might be applied to all rooms in whatever style. It is not necessary to go into a technical description of the delicate problem of proportion. That is the result of the education of architect and decorator. To the layman the sense of proportion is an unconscious training of eye and mind. To give a furnished room proportion and character, not only the mathematical relations of size and mass are important, but the architectural features must have a logical and decorative treatment. Structural forms and lines, the detail of ornament, the amount of light, the quantity and quality of color and the proper subordination of such accessories as furniture, bric-a-brac and pictures, must be considered. There must be the proper relation of individual

parts to the completed whole, and this whole, toward which everything contributes, must be *architectural character*. In order to secure this there must be perfect accord between the owner, decorator and architect. There should be no division of interest or purpose, even if there must be a division of labor. The room should be planned with as much care by the decorator as an artist would take in composing and painting a picture, in order to harmonize its component parts and prevent the furnishings from becoming more important than the architectural framework. This is the aim of rational decoration. It is the principle most insistently taught by historic precedent.

Whether adapting a former style to modern requirements, or striving for some individual expression in modern houses, the composition of the architectural features necessitated by the plan, and their execution in a character suitable to the environment, are the first essentials. No amount of applied ornament, however appropriate the motif, no originality of expression, however clever in execution, can produce good decoration when the architectural character is missing or inappropriately expressed. Structural features are often in themselves sufficient decoration in a country house. Where a more refined type of architecture is required externally, a more decorative expression of the interior is necessary.

It needs only a superficial acquaintance with modern work in this country to see how much more architectural all interior decoration is becoming. It is by this means that character in arrangement is obtained, and handsome modern rooms are found in American houses which are as worthy of study as their European prototypes. True, this is a recent development, or rather the result of the return to logical precedents. Interior decoration is following with immense strides

the architectural development in America. It has been of slower growth, owing to the lack of co-operation in the various interests involved and the indifference of clients. But there are numerous hopeful signs for the future. Only a half century ago the majority of city residences were designed and built by contractors or real estate jobbers. Suburban houses represented the skill of master carpenters, and the only country houses were the picturesque groups resulting from frequent additions to farm buildings. Every building nowadays is planned by a well-trained architect. Likewise house decoration, which, since the last quarter of a century, has outgrown the realm of upholsterers and department stores, is again taking its original place as an important branch of the fine arts.

Not more than a generation ago interior decoration was produced by different trades working independently of each other, even if all were under the supervision of the architect. As soon as the structural work was finished, if the house was not actually given over by the architect to the owner, he enlisted the services of a painter to ornament the walls and ceilings of the principal rooms, or the owner's family selected the



A LIVING-ROOM — Designed by W. G. Rantoul, Architect

wall papers. The carpet or rug merchant covered the floors; and numberless pieces of ready-made furniture, upholstered with goods and comfortably stuffed, or highly polished pieces in the latest designs were chosen. Chandeliers were selected from mechanical models. Upholsterers draped the windows and doors with heavy fabrics. Then, when the owner had added "the personal touch" by arranging pictures on the walls and bric-a-brac in every available space, the house was "done" and "done to death."

Now the children of that generation are throwing the entire outfit into the fire and keeping only the family heirlooms handed down from the eighteenth century. Country towns in both continents have been ransacked to find these coveted examples of taste and skillful workmanship. Cabinets, tables, chairs and old prints have been eagerly bought at antique shops, not because it is a fad to possess old articles, but as a warning to manufacturers that the public taste had outgrown their wares. Admittedly the collection of old pieces has been responsible for much fraud, cheap



A BILLIARD-ROOM — Designed by W. G. Rantoul, Architect



AN ENTRANCE HALL — *Designed by Peters & Rice, Architects*



A DINING-ROOM — *Designed by Peters & Rice, Architects*



A DINING-ROOM — *Designed by Winslow & Bigelow, Architects*



A BILLIARD-ROOM — *Designed by W. G. Rantoul, Architect*

imitation and feigned admiration. It has had, nevertheless, its beneficial results. The appreciation and reproduction of Colonial architecture in suburban houses, and Georgian and French examples in more ambitious work have undoubtedly brought about a change in taste of interior decoration; but to the recognition



A DINING-ROOM — Designed by James Purdon, Architect

of architectural traditions, whether of the eighteenth century or of earlier date, is due much of the excellence in decoration of modern houses.

Clients and architects alike acknowledge the advisability of adhering to precedent. It is undoubtedly productive of the surest results. Manufacturers of decorative furnishings as well as their designers can thus intelligently develop along parallel lines, making it possible to produce rooms harmonious in every detail.

The architectural character expressed by the interior decoration of a house, which is simply the recognition of precedent, does not prevent individual expression either by the architect or for the owner. On the other hand, individuality is encouraged by it. Neither does it produce stereotyped or common effects, nor does it mean the slavish imitations of foreign styles, nor methods of a remote age and civilization. The word "style" often conveys the wrong impression. Properly used in the architectural sense, "style" means a consistent artistic expression. This may be produced by simple as well as elaborate and costly effects. A stucco house, built on a rugged coast, can have style based on a traditional character, with the material used in broad masses and the shadows furnishing all the detail required. The interior decoration can form an organic entity that represents artistic ability quite as much as that shown in the interiors of palatial residences where the rooms are faithful reproductions of French styles.

Architecture and decoration are already advanc-

ing beyond the archaeological stage and adhering only to true principles taught by history. Already in the West there are strong indications of a desire to give a local or national expression to houses. The results are interesting and full of vigor and virility. These may be only tentative efforts, but eventually

they will develop into logical originality.

One of the least understood, if not most abused, factors of decoration is color. Next to proportion and architectural character it is the most essential. In fact if a room is hopelessly barren of these first principles it may be partially redeemed — its proportions helped and its character improved — by the judicious use of color. Given an Italian Renaissance master and a plain box of a room — four blank walls and a ceiling — and all the world three centuries afterwards will travel to see and admire.

Mural or decorative painting, which was once one of the noblest forms of decoration, can only be revived by adhering to the principles of Italian and French masters. Those artists never disregarded the architectural lines of a room. Painting, as it was used in the best period of interior decoration in Europe, is one of the rational means which will again be developed in this country. Sculpture, which is another medium formerly belonging to house decoration, and with decorative painting has been relegated to monumental work alone, will again contribute to rational house decoration. To those who have studied the beautifully painted arabesques and the delicately modeled reliefs of the Renaissance, the prediction that these methods of decoration will again be revived and developed in American homes will not come as a surprise, for it is merely stating that, with the necessary opportunities furnished by clients, architects, painters and sculptors will again work in unity.



A Two-Story Country House

THE PROPERTY OF MAXWELL WYETH, ESQ., AT ROSEMONT, PENNSYLVANIA

DESIGNED BY WILSON EYRE, ARCHITECT

IN the choice of picturesqueness as the keynote of a house design much is to be gained on the score of beauty which wins by a personal and intimate charm, and there is little to be lost in any direction except from the point of view of those demanding extreme formality in architecture. It is scarcely necessary to point out that by

this picturesqueness is meant irregularity of form and outline, variations of material and consequently color, unsymmetrical arrangements of each exterior side of the house and frequently a like freedom taken with the rooms within. Mr. Maxwell Wyeth's house is a characteristic example of such a design.



THE GARDEN FRONT

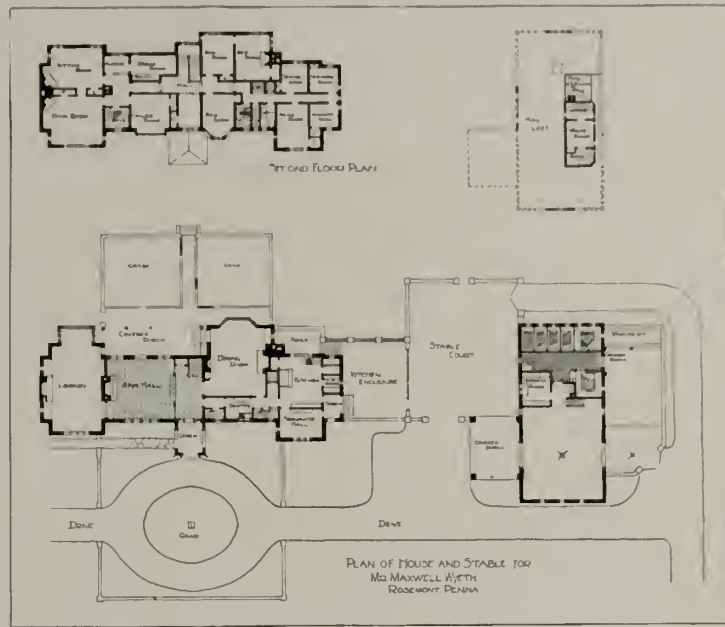


THE ENTRANCE FRONT OF MR. WYETH'S HOUSE

It is situated a few minutes' walk from Rosemont station on a portion of the Pennsylvania Railroad which has named as the "Main Line Country," a region of finished landscape and beautiful homes lying west of Philadelphia. Gentility of the landscape here especially invites the long and low form of dwelling such as these illustrations show; and willingness of the owner to content himself with two stories has been turned to account by the architect in realizing the most effective of all roofs: that which is unbroken by a single dormer or other form of window.

The house has just been finished, and therefore lacks the ornament which only Nature wreathes in the shape of shrubs and vines, but the very absence of these permits the structure itself to be observed more fully than it can in future when window and arch have been robbed of their shape by masses of creepers, as a rule too frequently left entirely untrimmed.

I have spoken of a lack of symmetry in this picturesque style of house. Although such an impression is given at a first glance, a closer view shows how skillfully this symmetry has been now



PLANS OF MR. WYETH'S HOUSE

cast. Be it noticed that the division between these is a horizontal line which plays a part, as do all horizontal lines, in the low proportions of the house.

Midway between these wings of the front, and constituting the principal feature of the forecourt, is the entrance with its porch, above which a large gable rises and breaks the long roof line. This

gable gives at the same time reasonable hint of another wing which stands out boldly on the garden side of the house. Here again from this domain of privacy at the rear there is symmetry just so far, yet none too much. A brick-paved veranda commands a view of the formal garden enclosed within low brick walls and now being planted. Beyond this Art gives way to Nature's untouched brooks and meadows.



BRICK AND ROUGHCAST GABLES



THE MAIN HALL



THE LIBRARY

INTERIORS OF MR. MAXWELL WYETH'S HOUSE

Designed by Wilson Eyre, Architect



THE DINING-ROOM

There is no one thing which gives repose to the aspect of the house more undoubtedly than the angle of the gables. This has been determined with much study, and the slope adopted is distinctly less than forty-five degrees. Such mellow lines, being common to both house and stable, give a most homelike and genial aspect to the whole design.

There is still another rare possession of Mr. Wyeth's house, and that is its color. Unfortunately this cannot be adequately reproduced, but the reader can readily picture to himself the combination of dark red brick and warm buff plaster walls. Surmounting these is a most unusual roof, whose color is akin to that of the brick and yet fuller of life than that produced by the monotonous repetition of one shade of material. The

tiles are unusually thick, and the architect, himself dabbling in the clay, produced several distinct shades which he ordered to be reproduced in quantity. These were then thoroughly mixed together and laid on the roof indiscriminately. The result is extremely beautiful.

In the interior of the house the plaster walls have been given a rough texture and for the most part a rich warm color. In a few rooms, however, experiments have been made with gray. The woodwork finish is vigorous and bold and invariably stained a dark color. Bookcases and cupboards are indissoluble parts of this finish, and uncommonly entertaining is the treatment of diagonal fireplaces in the rectangular alcoves of the owner's bed-room and sitting-room.

L. C.

Rockford Park

A NEW SECTION OF AN OLD TOWN

In which is presented a suburb of the city of Wilmington, Delaware, possessing every advantage for out-of-town living and displaying modern and individual architecture of the best sort

BY GUILFORD BLAKE

SKY lines of thickly clustered buildings upon a group of hills beside the lower Delaware announce to travelers along the river the city of Wilmington. Beyond ranges of motley buildings is a height surmounted by a tower, which has to do with the city's water supply. You may ascend this tower by a stairway to an observatory at the top. From here there is a varied panorama. Directly below winds the rugged vale of the Brandywine Creek, dotted with the small whitewashed buildings of the Du Pont Powder Works.

The rugged uplands of the valley are divided into fields by low walls made of the "granite" of the neighborhood—a bluish stone that, when made into dwellings, must needs be whitewashed to do else than repel. As the observer revolves

upon his vantage-point this semi-rural scene gives place to outlying houses of the town, until looking finally toward the southeast, dwellings, shops and factories merge into solid city blocks whose upper contour is formed by the expanse of the distant river.

Near by on the open land is Rockford, the home of the Bancroft family. It is a picturesque village of an aspect seldom seen in this country, reminding one—but for the hilly surroundings—of the brick villages of Holland. Settled in a verdant hollow at the base of the long hill which culminates in the tower, it lifts modestly into view numerous brick gables, each resembling its neighbor, and in so doing fits unobtrusively into the landscape. Surrounding the village is Rock-



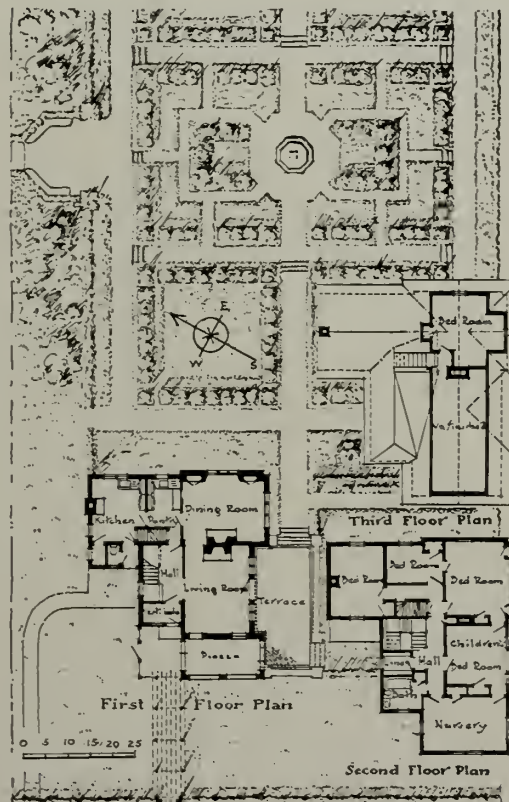
THE ENTRANCE AND RUSTIC PERGOLA TO MR. S. H. THOMAS'S HOUSE



HOUSE OF MR. STIRLING H. THOMAS

ford Park, acquired by the city through the munificence of William Bancroft, who purchased a tract on the southern slope of "Tower Hill" in 1899, deeded a portion of it to the city and disposed of the remainder in a manner so interesting as to make possible this article.

With the praiseworthy object of offering attractive dwelling sites to his fellow townsmen upon favorable conditions and at reasonable figures, the land nearest two streets of the town which have long been extended and occupied by an electric line was divided into small building lots. At the corners of streets these were laid off at 50 x 100 feet.



PLAN OF MR. THOMAS'S HOUSE

Intermediate plots were fixed at 25 x 100. A restriction from building within twenty-five feet of the street line was applied to all lots, although in the case of corner holdings this has rendered an undue proportion of the land useless for building purposes. The original divisions have been proved too small for effective use, and purchasers have been unwilling to make shift with such limited units of space. The lots originally plotted have been bought in twos and threes rather than singly, and property lines have been extended to suit the garden of one, the lawn of another. In fact the party-line is a movable subject of much



THE TERRACE



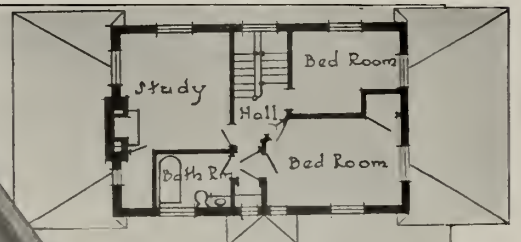
THE DINING-ROOM

MR. THOMAS'S HOUSE

friendly bargaining. To this is due the attractiveness of the suburb to-day, for the spaces between the houses are generous in size, they afford views between the houses and across the hill to the Park, and each bears a relation to its house which differs from another, and therefore the monotonous placing of the dwellings in rows

is not to be seen. The result of the experiment has been to create within the short period of four years a distinct community, altogether the most attractive suburb of Wilmington.

Mr. Stirling H. Thomas was the first to appreciate the beautiful situation of the tract and its parklike character. He was a pioneer in



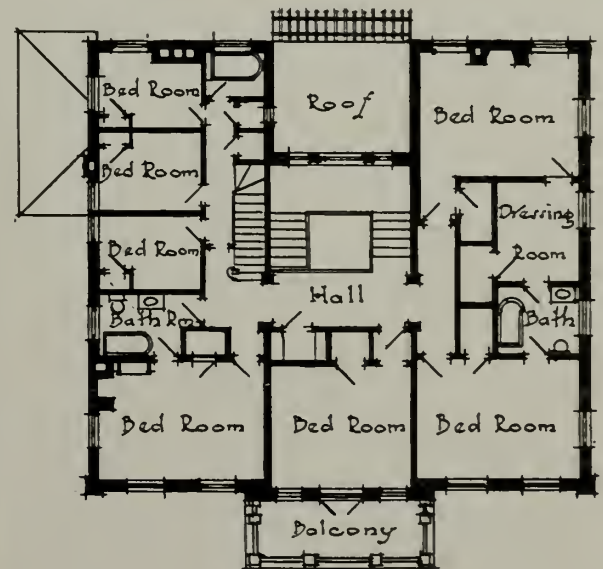
HOUSE OF MR. DANIEL M. BATES
Designed by Frank Miles Day & Bro., Architects



MR. BATES'S HALL AND LIVING-ROOM

fact as well as in purpose, for his resolution soon took shape in the building of a house. At the time it seemed but a distant and lonely outpost of the town, and skeptical acquaintances who made their way so far on Sunday walks made plain their doubts upon his choice of a location. But the house was finished, and the space be-

tween it and the Park he quickly leased for a garden. This land was originally counted upon by owner and architect to be occupied by a future neighbor. The house was therefore opened toward the west, *i. e.*, at the end farthest from the Park. The later acquisition of land has led to contemplating an extension of the house in the

THE PLANS OF
MR. THOMAS F. BAYARD'S HOUSE



THE FRONT



THE REAR

HOUSE OF MR. THOMAS F. BAYARD
Designed by Charles Barton Keen, Architect

opposite direction, with a path entrance from a drive, called Red Oak Road, which borders the Park. The first story of the house is built of brick, in conformity with the local building law, while the upper portion is of frame supporting rough-cast panels in

semblance of old English half-timber work. The plan is so laid that the living portions facing the south are entirely protected by the hall and the kitchen on the north. At one end at the first floor level an outdoor living-space has been contrived without marring the outline of the house,—so often the sacrifice made for a veranda. The design has an appropriate base in the terrace which projects toward the south lawn and affords, by its brick pavement and openness to the sky, the coolest place it is possible to find during the hot



MR. HENRY BANCROFT'S HOUSE

summer nights for which Wilmington is celebrated. An effectiveness is due to the roof being unbroken by dormers; yet this has not made impossible two rooms and a bath which were partitioned off and finished for servants after the accompanying plans were drawn.

Scarcely was the Thomas house finished before Mr. Daniel M. Bates started a dwelling directly across the street. The material he selected was brick, which was covered with a vigorous roughcast. The exterior is extremely simple, and the plan is typically that of a cottage. Such compactness has been realized as to hint, even to a stranger, the simple *ménage* of its artistic mistress. Mr. Henry Bancroft, a nephew of the owner of the tract, soon took possession of another corner, the third of those made by



HOUSE OF MR. CHRISTOPHER L. WARD



THE GARDEN FRONT OF MR. C. L. WARD'S HOUSE

the intersection of Green Hill Avenue and Willard Street. This house also is built of brick; but it is the "hard brick" of Wilmington, and it has been left exposed. The house has little exterior detail; but its straightforwardness appeals to one, as well as the very good proportions.

By this time progressive folk who had been under the spell of Wilmington's conservatism in home building began to perceive the opportunity before them. They inquired about lots; they figured upon mortgages; and, as they realized new advantages of living at Rockford Park and the moderate cost, they purchased land. Then was born the habit of falling eagerly upon illustrations of house plans and ever turning conversation upon the all-absorbing subject of building.

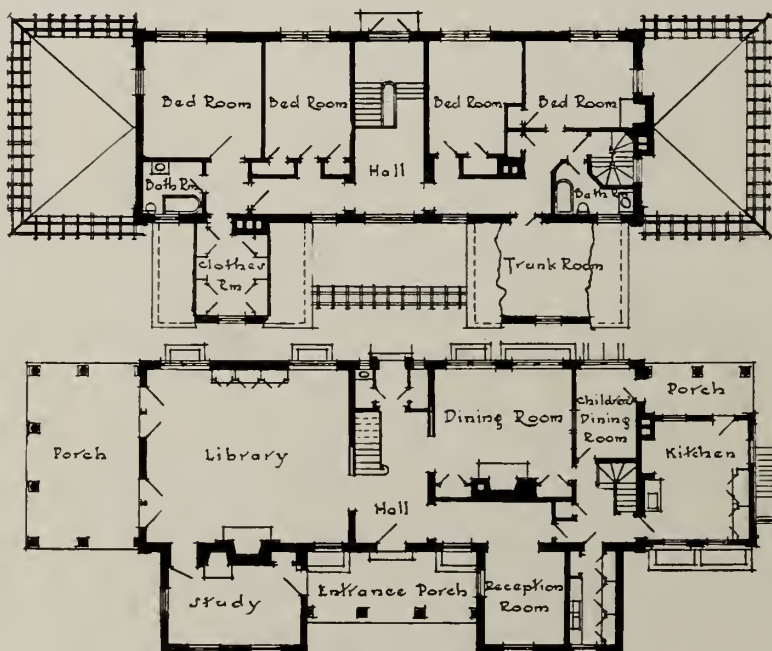
Fortunately for

the community, architects were selected by each owner, with the result that, instead of a jerry-built characterless agglomeration of mere abodes, Rockford Park expresses ideas, individual, architectural ideas, dominated by the one greater purpose of creating a beautiful community. Some of the sound professional advice acted upon was:

a. To acquire or at least control plenty of land for each house; in other words, *not to over-build on the lot.*

b. To set the house properly on each lot so as not evenly to divide the precious land, and thus lose the opportunity for a lawn or garden.

c. To face the rooms sensibly with regard to their best exposure, rather than to carelessly follow the tradition of front and back, parlor toward the street and kitchen toward the other fellow.



PLAN OF MR. WARD'S HOUSE
Designed by Charles Barton Keen, Architect



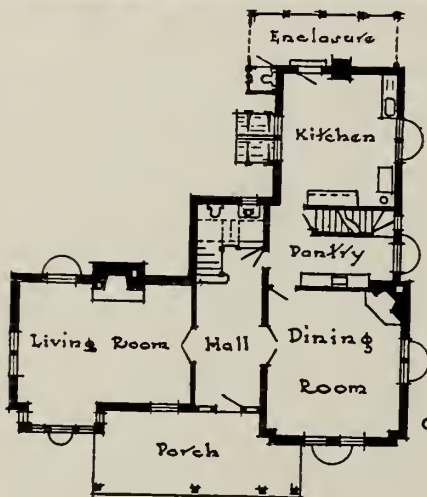
THE LIBRARY OF MR. C. L. WARD'S HOUSE



THE GARDEN FRONT OF MR. REINHARDT'S HOUSE



HOUSE OF
MR. DAVID J. REINHARDT
AT ROCKFORD PARK

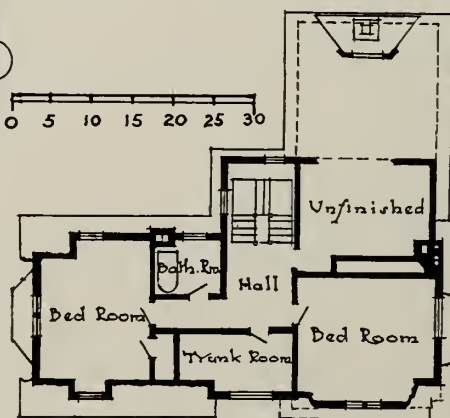


The First Floor Plan

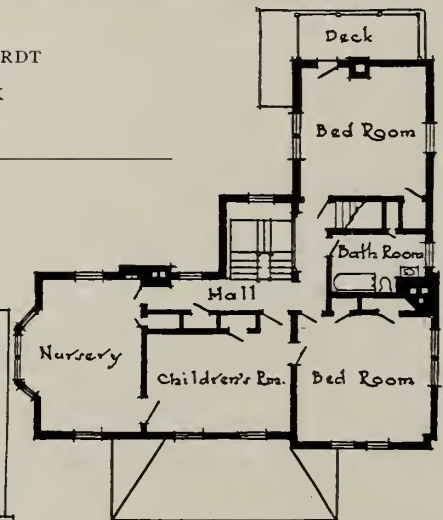
d. To form barriers where necessary of shrubs or of trellises for vines. No solid fences have been built.

e. To aim, in the design of the houses, at simplicity and dignity rather than meretricious effects obtained by strained and over-ornate detail.

The year following the settling of these pioneers five more houses were built. Mr. David J. Reinhardt's was a surprise of convenience and spaciousness gained at a minimum of cost. An



The Third Floor Plan



The Second Floor Plan

entrance hall eight feet wide has agreeable ending for the eye in a stairway overlooked by windows set with flowers. On the left is a living-room 15 feet wide and 22 long.

The dining-room is indeed somewhat larger than necessary. The sequence of pantry, back stairs and kitchen enables the front door and the telephone under the stairs to be reached by a servant without entering the dining-room, while the kitchen is well separated from the rest of the



"THE LITTLE WHITE HOUSE"

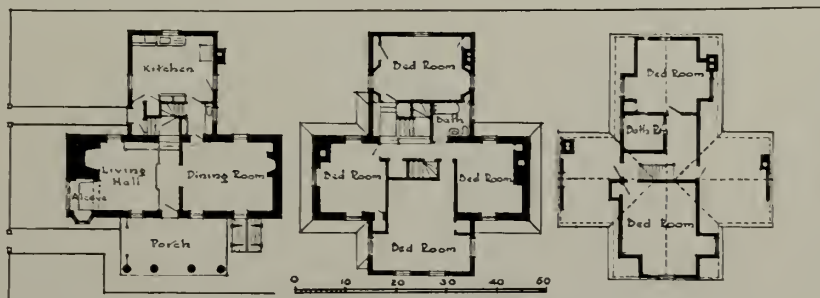
house, odors being restrained by several doors. A bathroom on the second floor measuring 8 by 11 feet is the pride of the owner, and the third floor, which contains even more space than was shown on the plan, was one of those surprises clients sometimes receive from architects. By placing an enclosure at the kitchen end close to the northern party-line the utmost space was obtained for a flower garden upon a terrace facing south.

A stately Colonial design in brick was built by Mr. Thomas F. Bayard upon the boundary of the Park, and beside it stands Mr. C. L. Ward's house, semi-Colonial in spirit and unusually charming by virtue of its breadth and low roof lines. The principal effect of the interior is discovered in the dining-room, the spacious and dignified library, with its bold ceiling beams and delightful mantel, and in the cosy den of the owner contained in one of the low wings facing the Park. The hall traversing the second story above these wings commands a splendid view of the Brandywine Valley, at the same time tempering the northeast winds which attack the house from this side and are unfelt therefore in the bedrooms ranged along the southwest. The exterior possesses almost perfect symmetry, the effect of which has been much enhanced by the addition of several well-placed vine trellises. In connection with this house a formal garden has been planned.

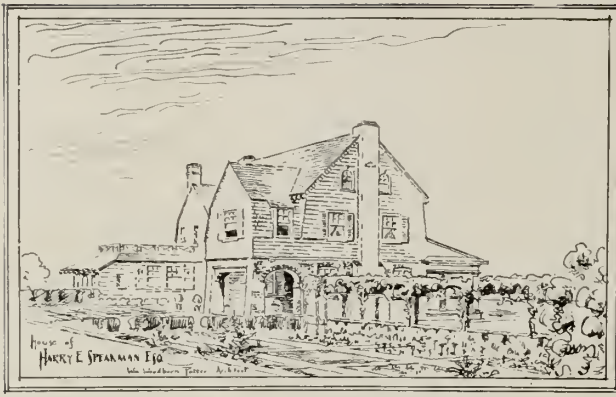
Mr. Bayard's house has all the qualities which endear the Colonial style to the hearts of Americans. In being built of brick, it is peculiarly characteristic of that early architecture of the Middle and Southern States which survives in numerous examples at Annapolis and Charleston. Majestic proportions, embellished with exceedingly refined and scholarly detail, compel admiration which is mixed only with regret that the extent of the grounds is inadequate for the scale of the house.

In fact, the treatment of the grounds is held a matter of great importance by all householders. One busies himself in building an attractive retaining wall to bound the garden portion of his lot and to shelter vines, hollyhocks and kitchen plants from cold winds. Another and his wife are cleverly making, by means of shrubs, trees and vines, a mature and picturesque composition on the basis of a rather simple house exterior. Still another leases additional land, plants kitchen stuff and energetically plies the hoe in the interest of a bountiful dining-table. Formal gardens take shape during winter nights upon some library table, and their outlines, beginning to be noticeable on the land, arouse the curiosity of all.

Over in the shade of some old cherry trees stood a little stone and white-washed house, the single survivor of the farm buildings which originally occu-



PLANS OF "THE LITTLE WHITE HOUSE"



SKETCH OF MR. SPEAKMAN'S HOUSE
Designed by W. W. Potter, Architect

pied the land. It had a splendid big fireplace in one room, which was scarcely large enough to admit of getting comfortably away from the heat, while the ceilings were low enough to delight the most zealous antiquary. Here was an

opportunity to preserve a relic of the land, to render it habitable and to add to the group of houses a distinctly different type. The "Little White House" was bought, and, after deep mourning over losing a portion of its length, which had to be sacrificed because it extended into the street, it was made into a cosy dwelling. A glance at the plans is sufficient to show how convenient are the present interior arrangements.

These were planned and completed within four months. In combining the main and back stairs so much space has been economized that all the requirements of much larger dwellings are here condensed in this, so great a loser by the thickness of the original stone walls. Directly above a turn of the stair-

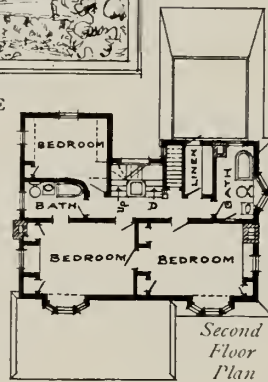
way is a triple window throwing a flood of light into the entire second-story hall, and aiding the ventilation of all the rooms—an important matter in houses having very low ceilings.

Other completed houses of the colony are those of Mr. Yerkes and Mr. Arthur McGeorge. Two more are now being erected, one for Mr. Harry E. Speakman (designed by W. W. Potter) and another for Mr. Joseph A. Richardson.

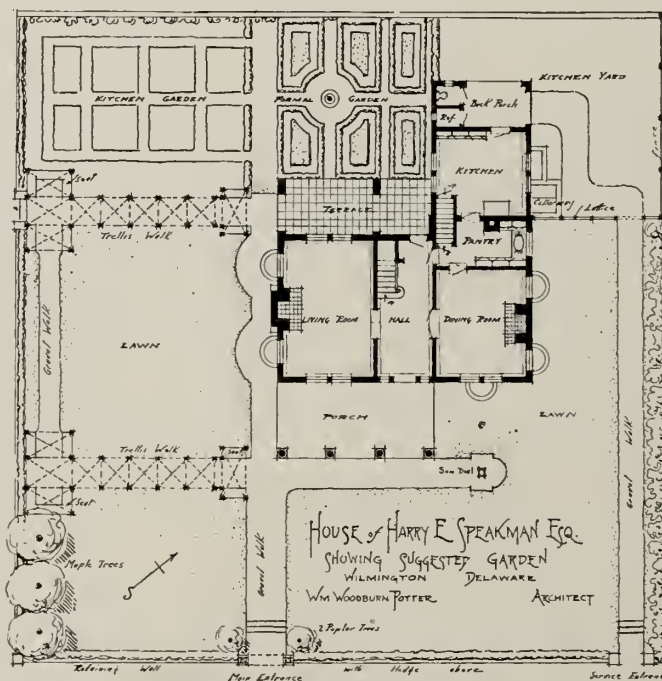
The nine houses already built afford a considerable variety of size, completeness of appointments and thoroughness of construction. In these, of course, lies considerable difference in the amounts expended. The costs of the houses range from \$6,000 to \$20,000, examples corresponding to these figures being illustrated here.

The advantages of Rockford Park

as a residence site are now patent to the most indifferent observer. Given a park of many acres unfolding before one's garden, a high elevation, excellent water, sewers, gas, electric light and telephone service, frequent electric cars, having to traverse but two miles to reach the heart of a city boasting a population of 75,000, it must be admitted that the case is well-nigh ideal. These conditions for healthful living have been seized upon by the younger element



Second Floor Plan



FIRST FLOOR AND GARDEN PLAN

of Wilmington householders, and it is these young parents with their lusty children who now make the community one to be reckoned with. Already their public spirit is drawn up in force to resist the direful threat of a trolley road entering a portion of the Park.

ESTABLISHED 1887.

INCORPORATED 1893

MYCENIAN MARBLE

IS THE HIGHEST GRADE OF
MANUFACTURED MARBLE,
AND THE ONLY ARTIFICIAL
MARBLE THAT IMITATES THE
NATURAL.

SOLE MAKERS

Mycenian Marble Co.

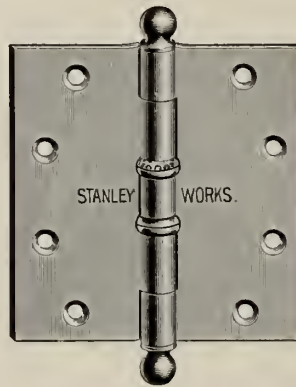
524-526 WEST 34th STREET - - NEW YORK

Telephone 2542 38th Street

Stanley's Ball Bearing Hinges

— IN —

WROUGHT BRONZE AND STEEL



No Wearing Down of Hinges

No Creaking of Doors

No Need of Oiling

In All Finishes

THE STANLEY WORKS

New Britain, Conn.

New York.

Chicago.

Fireproof Your House

INDOORS AND OUT

Eighty thousand wooden houses were burned in the year 1904. The loss of the country through fire amounted to nearly two hundred and fifty millions of dollars. The best fire retardants for wood, fabric, theatre stage scenery, etc., are made by us.

SOLE MANUFACTURERS OF

Linseed Oil Fireproof Paints

National Fireproof Paint Corp.

JOLIET, ILL.

Thomas Ellison *Photographer*

Architectural Photographs a Specialty

I refer to the publishers of "Indoors and Out," for whom I make many special views. Most of the photographs in illustration of "The Newtons," this issue, were taken by me.

82 Water Street
BOSTON

NOVEMBER

VOL. I

NO. 2

INDOORS AND OUT

A MONTHLY MAGAZINE
DEVOTED TO ART
AND NATURE



ROGERS AND WISE CO.
PUBLISHERS
BOSTON

PRICE \$3.00 A YEAR

SINGLE COPY 25 CENTS

ARTISTIC NOVELTIES

FROM THE WORKSHOPS OF RURAL RUSSIA FOR

FAVORS AND HOLIDAY GIFTS

Embroideries

Lace and Needlework

Chinaware

HAND-WROUGHT COPPER, BRASS AND SILVERWARE.

BEAUTIFULLY LACQUERED AND QUAINLY DESIGNED FURNITURE MADE BY PEASANTS.

HOMESPUN FABRICS FOR HANGINGS, FLOOR COVERINGS AND COSTUMES.



SAMOVARS AND TEA SETS, RUSSIAN CANDY AND CIGARETTES, GENUINE CARAVAN TEA.

ODD ORNAMENTS FOR CABINET AND ROOM FURNISHING.

TABLE LINEN EXQUISITE IN DESIGN AND PERFECT IN EXECUTION.

DIFFERENT FROM ANYTHING OBTAINABLE ELSEWHERE IN THIS COUNTRY.

In the words of M. Sergius de Witte, our "shop is the representative of the true Russian art."

THE RUSSIAN IMPORTING CO.

355 Boylston Street

BOSTON

MOSCOW

ST. PETERSBURG

Artificial Heat is Necessary for Individual Comfort and Progress

It is an indisputable fact that water is by far the best receiver, carrier and deliverer of heat.

Therefore plain common sense directs us to heat as much water as we can with as little fuel as possible.

The search then is for an apparatus which will do the work desired with the greatest economy in fuel cost, the least amount of care, and the least amount of wear.

IDEAL Boilers reflect a half century of progress in the design and construction of heating boilers. Each portion, with studied care, is placed just where it will be most efficient. Every inch of heating surface exacts its full quota of heat, only to impart it to the water, which is ever at hand to hurry it along through the hollow walls of the boiler and through the piping to the "American" Radiators stationed in the rooms above.

IDEAL Boilers are a good investment for the old or new building — en-



hancing its value as well as its comfort.

They have unquestionably raised the standard of home comfort — have brought about a perfect *automatic control* of indoor temperature and relieved the household of dirt and drudgery.

The IDEAL Boiler is a strong factor in thousands of ideal homes. It is the efficient, silent, reliable servant of the house-owner — an adjunct which does more for the cheer and healthfulness of home-life than any other material feature or any decoration of the home.

AMERICAN RADIATOR COMPANY

GENERAL OFFICES - 282-284 MICHIGAN AVENUE, CHICAGO

BRANCHES:

New York - 42-44 East 20th Street
 Boston - 129-131 Federal Street
 Philadelphia - 1342 Arch Street
 Baltimore - 109 East Lombard Street
 Buffalo - Court and Franklin Streets
 Pittsburg - 926 Farmers' Bank Bldg.

Cincinnati - 336 West Fourth Street
 Detroit - 225 Jefferson Avenue
 Chicago - 282-284 Michigan Avenue
 Milwaukee - 126 Sycamore Street
 St. Louis - 207-209 North Tenth Street
 Omaha - 413 to 417 South Tenth Street
 Berlin - 35 Alexandrinen Strasse

Minneapolis - 204-206 Fourth St., South
 Denver - 831 Fifteenth Street
 Seattle - 1215-1216 Alaska Bldg.
 London, E. C. - 89-90 Shoe Lane
 Brantford, Ont. - Market Street
 Paris - 24 Rue de Mogador



CABOT'S SHINGLE STAINS

THE MOST ARTISTIC, DURABLE AND ECONOMICAL EXTERIOR COLORINGS

THEY cost one-half less than paint, last twice as long, preserve the wood better, and their soft, velvety coloring effects are infinitely more artistic and harmonious than paint. Made of the purest pigments, Linseed Oil and Creosote, "the best wood preservative known." Adapted for shingles and all rough woodwork.

No one who intends to build can afford to overlook them

Stained sample shingles with litho-watercolor chart, showing 64 combinations of color, sent free on request

SAMUEL CABOT, Sole Manufacturer, 141 Milk St., BOSTON, MASS.

CABOT'S SHEATHING AND DEAFENING QUILT—Cold Proof, Heat Proof and Sound Proof.

AGENTS AT ALL CENTRAL POINTS

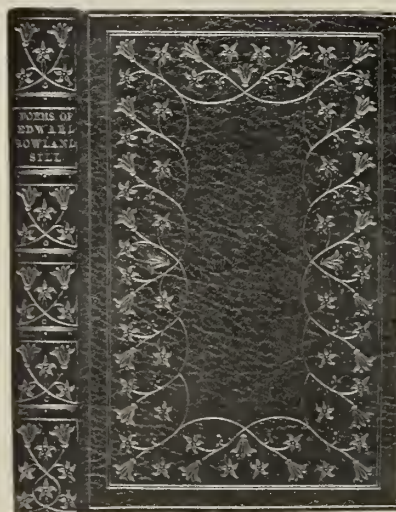
The Rose Bindery

3 Somerset Street

Phone, 1843-2 Hay.

BOSTON

We solicit your patronage for book-binding of every description. Special equipment for the production of fine bindings, unsurpassed in workmanship.



Scientific preservation of old manuscripts. Exquisite photograph mounting—an adhesive process exclusively our own and admitting the use of thin mounts employed.

DISCRIMINATING TASTE

THOROUGHNESS

PERFECT WORKMANSHIP

F. W. GARRISON

President

G. D. WELLS

Treasurer

F. C. D. PALMER

Gen'l Manager

Make Your Porch and Lawn Attractive TECO POTTERY

will add much to the artistic treatment of your lawn and veranda, and when filled with ferns and shrubs, the effect is more than pleasing. We can show you many choice and beautiful designs, for both indoor and outdoor decoration. Write for illustrated booklet, sent free on request.



This mark is on every piece of Teco Pottery.



No. 255



No. 105.

22 in. high, 15 1-2 in. wide, \$30.00.
A very handsome ornament.

No. 255.

Made in four sizes and used for ferns or shrubs.

A-255 12 in. high, 20 in. wide, \$15.00.
B-255 15 in. high, 25 in. wide, \$18.00.
C-255 17 in. high, 25 in. wide, \$22.00.
D-255 19 in. high, 28 in. wide, \$25.00.

The Gates Potteries, 649 Chamber of Commerce Bldg., Chicago.

Indoors and Out

IS DEVOTED TO

The part of Beauty in the surrounding of American life.

The Artistic Form our Land is rapidly assuming.

Architecture and the Allied Arts.

Landscape Architecture and Garden-craft.

Civic Art and the Æsthetic Improvement of Public Objects.

Planning, Furnishing and Embellishment of Homes.

Sculpture, Decorating and Painting.

INDOORS AND OUT will illustrate the best works of these arts to-day, and it will aim to suggest that which will advance them to-morrow.

Do these things interest you?

Subscribe now and obtain complete files. Subscription price, \$3.00 per year in advance.

October, November and December numbers free to new subscribers.

ROGERS AND WISE CO., Publishers . BOSTON, MASS.

INVESTIGATE CONDENSED BILLING UPON THE UNDERWOOD VISIBLE TYPEWRITER



CONDENSED BILLING upon the UNDERWOOD embodies all that it implies.

No matter what typewriter you now use, or have used, the typewriter you will eventually use is the UNDERWOOD.

Allow us to send you a machine for your examination.

UNDERWOOD TYPEWRITER CO.

206 Devonshire Street

Boston, Mass.

Telephone, 3001 Main.

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

ROGERS AND WISE COMPANY

PUBLISHERS

85 Water Street, Boston, Mass.

Copyright 1905, Rogers and Wise Co.

Entry as Second-Class Mail Matter pending

SUBSCRIPTION PRICE \$3.00 A YEAR IN ADVANCE. FOREIGN SUBSCRIPTIONS \$4.00

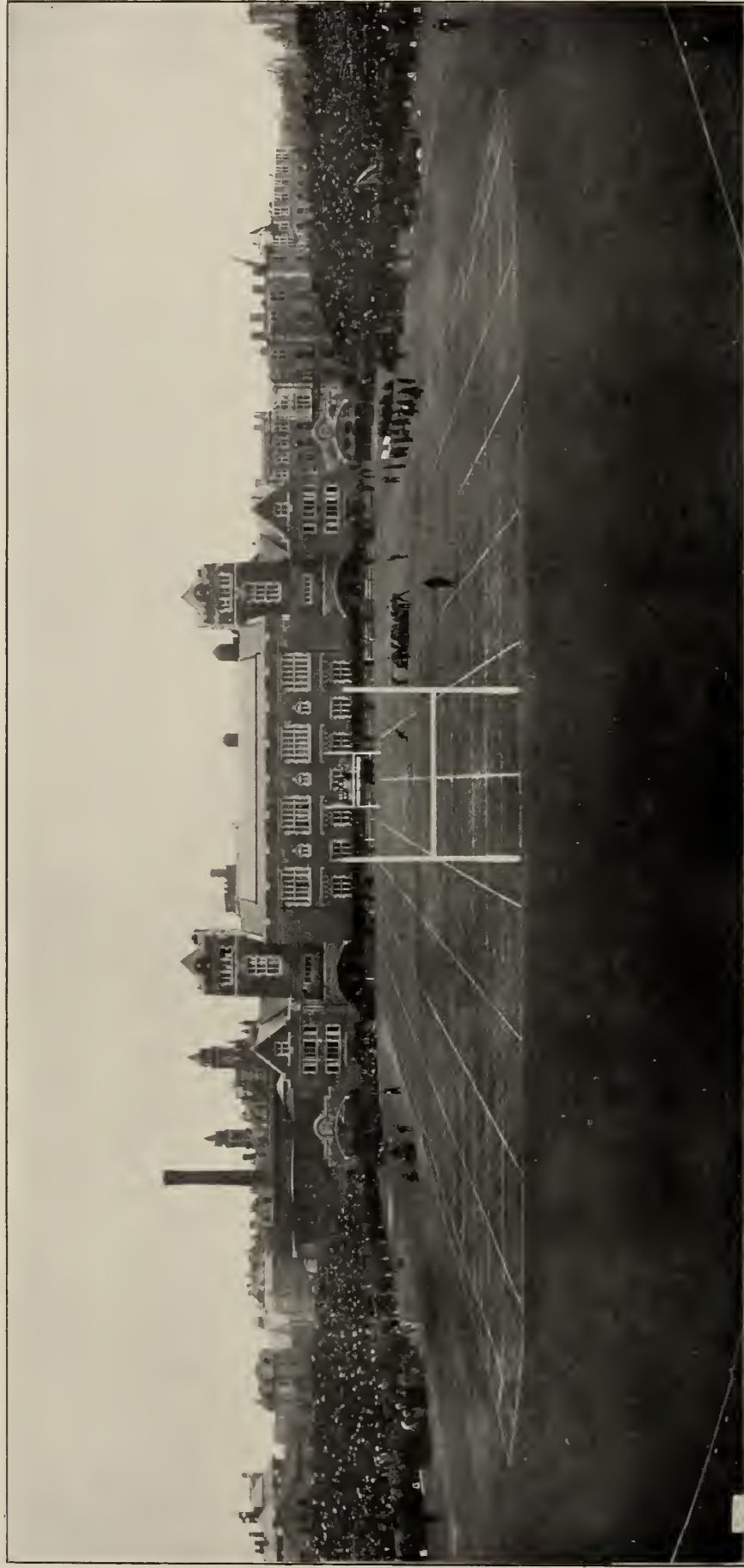
SINGLE COPIES 25 CENTS

For sale by all newsdealers in the United States and Canada and by the American News Co. and its branches

Contents for November

VOL. I	1905	No. 2
"PENSURST," the Seat of Percival Roberts, Jr., Esq.	(Illustrated)	53
THE INTERIOR DESIGN OF THE NEW S. S. "AMERIKA"	By L. R. E. Paulin (Illustrated)	66
A MOTOR INN	By Donn Barber (Illustrated)	71
RUSSIAN PEASANT INDUSTRIES	By L. P. (Illustrated)	73
WHAT TREES TO PLANT—THE HORSE-CHESTNUTS	By J. Woodward Manning (Illustrated)	74
THE NEWTONS—II.	By John Westcott (Illustrated)	77
GARDEN CITY	By Samuel Swift (Illustrated)	90
A NEW HOUSE WITH A GARDEN, AT SAGINAW, MICH.	Designed by Charles A. Platt (Illustrated)	95
"YE OLDE ENGLISH ROOM" OF THE HOTEL THORNDIKE, BOSTON	(Illustrated)	97
A SIMPLE, INEXPENSIVE HOUSE	Designed by James Purdon (Illustrated)	101

A PHASE OF AMERICAN LIFE WITH AN ARCHITECTURAL SETTING



THE ARMY AND NAVY FOOTBALL GAME, 1904

UPON FRANKLIN FIELD, PHILADELPHIA

THE NEW GYMNASIUM AND OTHER BUILDINGS OF THE UNIVERSITY OF PENNSYLVANIA IN THE BACKGROUND

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

VOL. I

NOVEMBER, 1905

NO. 2



PENSHURST

THE SEAT OF PERCIVAL ROBERTS, JR., ESQ.
NEAR NARBERTH, PENNA.

Designed by Peabody & Stearns, Architects

THE high land south of the Schuylkill River and within a few miles of Philadelphia makes frequent sign that it will soon be wholly occupied by houses of distinction. The elevation and beauty of the region, added to its accessibility, afford opportunity for the architect of to-day to

give home life a suitable setting. The new houses have a quality peculiar to the vicinity of Philadelphia. However large the house, its completion and surrounding are subject to the common-sense law that no sacrifice of domestic retirement and comfort is to be made to the cause of bygone grandeur

this style of architecture or of that may recall. For houses of goodly size, stone or brick is used, serving the ends of solidity and permanence. This fact may strengthen one's belief that the gentlemen of Philadelphia's near-by counties have for their home ideals the country life of England rather than that of any other older land.

The character of the country-side in this part of Pennsylvania is such that the English style of

Elizabethan domestic architecture. At one side the land falls away in terraced gardens, while beyond in the river valley faintly wreathes the smoke of many industries.

Between two stone piers at the roadside the grounds are entered, to pass again through a beautiful carven stone and wrought iron gateway into a forecourt walled with brick and limestone. This introductory domain of the house is half



THE GATEWAY OF THE FORECOURT

architecture is not incongruous if reproduced here. This style was selected for the residence which has just been completed for Mr. Percival Roberts, Jr. His architects were Messrs. Peabody & Stearns of Boston.

The house is situated about eight miles from Philadelphia, not far northward of the borough of Narberth. A level drive through shaded lanes brings one to an open plateau dominated by the impressive form of this modern adaptation of

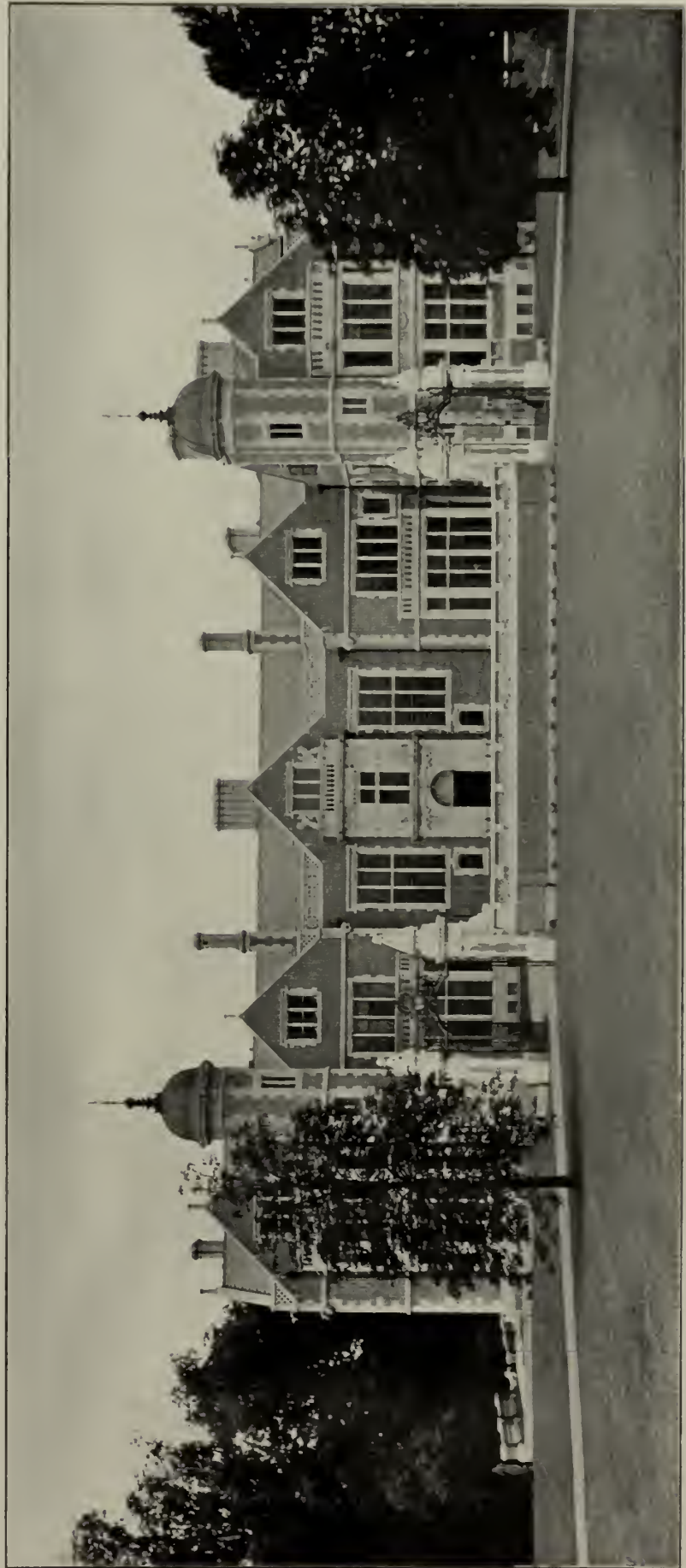
enclosed by wings or the structure terminated by octagonal towers. The exterior walls are of dark brick with white joints and the decorations are of Indiana limestone. Directly opposite the center of this court is the carriage entrance of the house, by which one passes through a vestibule and enters a broad corridor communicating with the principal rooms on the first story and, by means of a grand staircase, with the second story.

At each side of the fireplace, which occupies

the center of this corridor, are doorways leading into the great hall. This large apartment, occupying the central portion of the house, fairly reproduces the great halls of England, which have mutely witnessed the savage revelry of early Britain, the masques, the dances and Yuletide frolics of our forefathers. At one side a massive chimney-piece reaches high upon the stone wall, and each end is wainscoted in oak far above the head. Carved balconies, reached from the second story, overlook the room at a level where huge oak roof trusses start a lofty flight toward the shadows of an open beamed ceiling.

Vast mullioned windows light the impressive apartment and offer a wide view of the gardens descending terrace by terrace from the base of the house to the foot of a hillside facing the west.

Old English settles, oaken chests with Jacobean carving, and chairs reproducing the best English models furnish the space. In the center is a heavy table hewn in the very size and proportions of a well-known example at Haddon Hall, Derbyshire. The floor is laid in large tiles of Tennessee marble, which produce a gentle contrast of color to the gray limestone and the rich yellowish brown oak. Hung high upon the walls at each end are rare Flemish sixteenth century tapestries representing scenes from the reign of Louis XII, and woven in worsted, gold, silver and silken threads. These tapestries were used to decorate Westminster Abbey at the coronation of King Edward VII, and they figure in the historical painting of the ceremony executed by the American artist, Edwin A. Abbey, at the king's command.

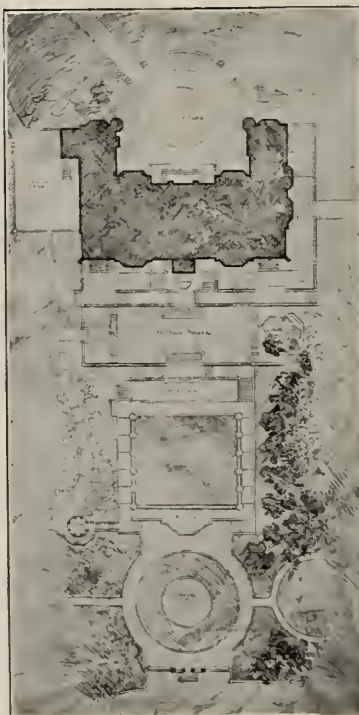


PENSHURST FROM THE LAWN



PENSURST FROM THE FIELDS

The dining-room, reached from one end of the great hall, is also paneled high with oak; but above the woodwork is a white plaster frieze and ceiling, the former divided by medallions in relief, the latter by plaster beams between which are panels of vine scroll ornament. A fireplace of English red sandstone supports a most elaborately carved chimney-piece of wood. All the details of construction are faithful to the old English traditions and frankly assert themselves. The hardware, of hand-wrought, oiled steel and specially designed, becomes, when exposed upon door and casement, a distinctly decorative feature. The floor is of teakwood planks, twelve inches wide, fastened to the joists below by thick wood



THE PLAN OF THE GARDENS

pins, the ends of which are honestly exposed. In this room, as in other parts of the house, the scheme of the interior admits but few colors. No one of these vies for supremacy with another, and the whole effect is one of sober repose.

Opposite the dining-room, across the great hall, is the drawing-room. It is designed in the formal style of the later English Renaissance, and is executed for the most part in wood. Pilasters set in pairs divide the walls of the room into bays of almost equal width, and the moldings around the doors are surmounted by rich pediments. Walls and ceilings are a rich cream color, giving background to dark mahogany doors, a mantel of green and Siena marble, gilded fur-



THE UPPER POOL OF THE GARDENS

H. G. RIPLEY '05.

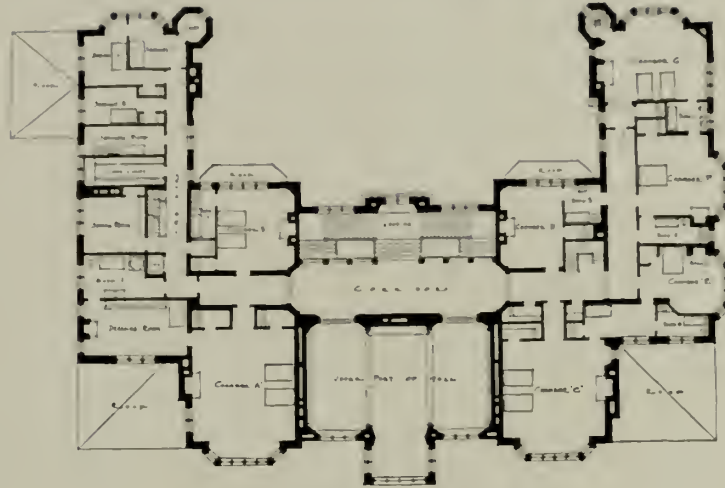


THE HOUSE AND TERRACES

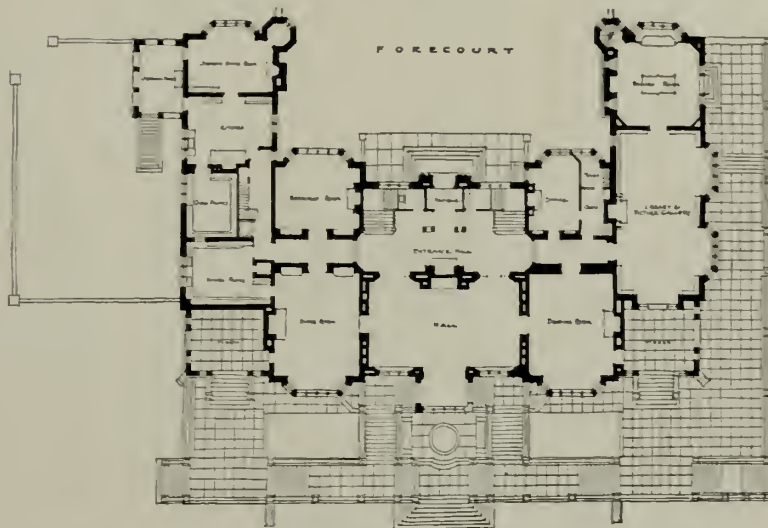
niture and upholstery of richly colored brocade.

The library is a room which exhibits the beauty of a reposeful design and well-chosen reds. Heavy flock paper of this color covers the walls. Of the same tone are the hangings and the floor coverings. The ceiling covered with an interlacing strap-work design is of plaster immaculately white.

The walls of the billiard-room are built of terra cotta. It is a light reddish buff color and forms the finish of the room. Of the same material is the fireplace here. The floor is of teak planks keyed together as the illustration shows. The woodwork is of cedar, to the beauty of whose color is added that of mahogany furniture covered with light brown leather and following strong outlines in



THE SECOND STORY PLAN



THE FIRST STORY PLAN



THE SECOND STORY HALL

rather massive proportions.

The apartment known as "the morning-room" is one of the most interesting in the house by reason of its subdued, restful aspect, obtained, possibly, by the wainscot running from floor to ceiling. There is no chimney-piece, but the importance of the fireplace is upheld by a highly colored tile facing within a heavy wood molding, and bearing this inscription disposed in a highly decorative manner :

“On either side the
river lie
Long fields of barley
and of rye
That clothe the
wold and meet
the sky,
And through the
field the road
runs
To the many-tow-
ered Camelot.”

The plan of the house is U-shaped. This was a scheme recognized and valued by the architects of England on account of the great variety of exposure and outlook it obtained for the



THE GREAT HALL OF PENSHURST

several rooms. And if that arrangement suited for England it suits the present case as well, is a point needing no emphasis for the visitor to "Penshurst" who has enjoyed from the rooms of its outstanding wings not only wide surveys of the surrounding country, but also many picturesque glimpses of other portions of the house.

Vistas too, along corridor and through window, are to be had in such a plan; and wherever the rooms are large, equaling the breadth of the wings, their disposition and easy communication one with another are natural and satisfactory. Each story of the house is entirely on one level and free from short flights of steps. In fact there is



THE ENTRANCE CORRIDOR OF THE HOUSE



THE LIBRARY



THE DINING-ROOM



THE DRAWING-ROOM AT PENSHURST

nothing capricious or eccentric in the design of the interior. Indoors and out all is symmetry, spaciousness and dignity.

For the gardens of Penshurst a rocky hillside was carved out tier by tier into terraces. Broad esplanades spread before the base of the vast mullioned windows and lead by many stairways to the descending levels. From the walled front of one of these high faces, crowned by an Eliza-

visitor standing where the cattle browse beholds the gardens held within the hollow of a vale. At one end this hollow is lost in a shadowy wood. Few gardens possess so much variety of landscape character. Natural undulating lawns and sweet meadows, rocky hillsides, the smooth, level planes of turf contrived by the landscape architect, and the shade of the thicket are all here to be viewed at once. The rocky clefts of the



THE MORNING-ROOM

bethan balustrade, several fountains send their jets into a large pool, which in turn supplies a piquant rivulet making its way along a series of basins beside the edge of a stone-curbed lawn. Again the waters flow into another and lower pool, and finally rest in a circular basin, which forms the lowest and largest parterre of the garden. Near this is an arched and carved gateway, terminating the view from the house and giving exit from the private grounds into the fields. Immediately the ground here rises, so that a

hillside already nourish many Alpine plants, and the plateau above it is embellished by a pinetum, which however is still very young in growth. Enclosing the scene is a wall of the same color and material as the house, limiting at a glance that part of his estate which the owner particularly cherishes and has chosen for his own intimate pleasure.

Considerable thought has been given the problem of healing by means of natural plant growth the wounds that newly made architecture

has left in the hillside. Not an unusual task is this for the landscape architect; but at "Penshurst" the means proposed by Messrs. Olmsted Brothers for giving age to a new scene are interesting. The great heights of stone walls were to be softened by plants set in crevices especially formed therefor in the masonry. In the corners of the upper pool high-growing water plants, such as cat-tails, sedges and irises, were to be started, the center of the water surface being

of an older house formerly occupied by Mr. Roberts. Indeed the well of that old homestead still remains untouched though unused. At the other side of the garden parterre the walk was built upon the natural ground at a level which continues into the wood. From this it will be seen that natural conditions were duly respected. In the case of a venerable tree upon the upper terrace, such a condition determined the design, for this tree has been made to play a part in ter-



THE BILLIARD-ROOM

reserved for low-lying lilies. The stonework itself was to be "aged" by encouraging stone mosses and lichens in every favorable place. At the base of the terrace outside the stairways which ascend it are eventually to be dense masses of shrubbery, which will serve to enclose the garden design as in a frame.

The principal change effected in the natural configuration of the land is at the left-hand side of the garden in the view from the fields. The rocky bank, now half quarried away, was the site

minating the terrace, to give pleasant ending to a reach of lawn and to extend the shade of the wood over a bench which commands a view of the gardens. As the place is still young, schemes suggested for the decoration of the lawns and for bordering the walks with hedges have not yet been carried out, nor is it easy now to picture this elaborated hillside as it will finally realize the imaginings of its designers; but the course of Nature goes silently on and is covering apace the handicraft of Man with the magic beauty of maturity.

The Interior Design of the New Steamship “Amerika”

SHOWING MODERN TENDENCIES IN THE DECORATION OF AN ATLANTIC LINER AS EXEMPLIFIED
IN THE LATEST ADDITION TO THE HAMBURG-AMERICAN FLEET

By L. R. E. PAULIN

TO speak of the modern Atlantic liner as a floating hotel is to use a threadbare commonplace. In point of fact, in its highest development it has become a seagoing community, where the crew, from stoker to steward on up to captain, represent the public service, and the thousands of passengers, according to their manner of living and surroundings, so many residents of well-defined sections marked by luxury, comfort, thrift and poverty.

The new steamship “Amerika” of the Hamburg-American line, which made its first trip last month, illustrates best the complex problems of pleasure and comfort in ocean travel, not only in the innovations it introduces, but by the perfection of familiar features. After consulting the fixed requirements of speed, safety and carrying

capacity, the owners have centered their attention upon the arrangement, finishings and furniture of the living quarters.

To begin with, amidship on the sixth of the great decks a restaurant *à la carte* has been added to the usual dining accommodations. The room is semicircular in form and easily seats one hundred and twenty guests. The decoration is in Louis XVI style. It is wonderfully rich in its general effect, although everywhere scrupulous care has been taken to avoid anything bordering on strong color. The walls are covered with long panels of chestnut bordered with mahogany kept to its lightest tone. The ornamentation of the paneling is mounted in bronze ormolu chiseled in delicate flower and leaf designs. It is used sparingly, so as to preserve the color accent of the



THE RESTAURANT À LA CARTE ON THE “AMERIKA”
Decorations by Paul Sormani and P. H. Rémon of Paris



THE WRITING-ROOM



THE NURSERY

Decorations by Waring & Gillow of London



THE MAIN DINING-ROOM



THE SMOKING-ROOM

Decorations by J. D. Heymann of Hamburg



THE LADIES' DRAWING-ROOM
Decorations by Waring & Gillow

room. The sideboards and dressers match the paneling in woods and ormolu mounts. The chairs in design are copies of household pieces used at Versailles during the time of Louis XVI. The ceiling is pearl gray. In the center is a skylight framed in wrought iron and glazed with strips of glass painted in grays and yellows to harmonize with the interior. The carpet is royal blue. The table service, too, deserves a word. For morning the china is Louis XVI, with broad Sèvres blue band and gilt borders, and the plate silver. The china of the dinner service is rose Du Barry instead of blue, and the plate gold throughout.

The electroliers on ceiling and walls are crystal and ormolu, and the table lamps are inspired by Louis XVI models. Instead of the customary circular portholes there are large, square windows giving out on a promenade deck. In spite of the sumptuousness of the interior the restaurant as a whole gives a distinct impression of coziness.

The main stairway, leading down three flights to the principal dining-room, has white paneling

in the Adams style, broken by mirrors and mural paintings at the landings. The balustrades are wrought iron of simple design. This stairway is not in any respect the ordinary gangway of a steamship. Descending from deck to deck, it leads through one spacious vestibule to another. On one side is an elevator run by electricity; on the other are florists' stands, reading tables, bookcases and seats.

The Louis XVI style has been followed in the dining-room, which is about one hundred feet long and extends the full width of the vessel. At one end are circular mural panels copied from Boucher. At the four corners of a balcony overlooking the center of the dining-room are large wood carvings, reproduced from the Trianon. The chairs and buffets are upholstered in gold-colored West Indian satin, veined with green, and the same shades rule in the carpets and table covers. The electroliers and all the bronze ornamentation of the balconies, balustrades and columns are mercury gilt. The old-fashioned saloon giving entrance to the staterooms has disappeared. Here is a compact dining-room, well forward,

well down in the ship's body, yet perfectly accessible and yet entirely removed from the passengers' cabins.

The decoration of the ladies' drawing-room is in the Adams style again, white predominating. The walls and ceilings are paneled and treated with delicate ornamentation. Small Wedgwood

plaques in jasper blue with white figures are set in the panels, and a finely carved white marble chimney-piece extends the full height of the room on one side. Overhead a low dome of glass subdues the light from the exterior electric lamps, while lower lamps are fixed to the walls. The furniture is satinwood, upholstered in rose-colored silk, and the curtains are rose embroidered in silver.

Adjoining is a small writing-room, in the Empire boudoir style. The paneling is white with delicate gilt ornament, relieved by smaller panels of heliotrope silk. The furniture is also after Empire models, mahogany with fine gilt and bronze mounts and heliotrope silk coverings.

The smoking-room has become more and more a social center on shipboard. It has grown far beyond the proportions of a cabin. It answers the purpose of reading-room, card-room and club. In the "Amerika's" smoking-room solid oak prevails, after the style of the hunting-room of an Elizabethan manor. The room is in two floors connected by a spacious stairway. The furniture and paneling are all of fumed oak, as are the massive ceiling beams, and the seats are covered with heavy plain leather of a lighter shade, tacked with wrought nails. Round the walls of the upper floor runs a wide frieze of carved oak left in its natural state, illustrating incidents in the life of St. Hubert, patron saint of huntsmen, with



A VIEW IN "THE IMPERIAL SUITE"

beasts and birds interspersed in the smaller spaces. A large brickwork chimney-piece, the old-style lanterns hanging from the ceiling beams, and the linen curtains with early English embroidery serve as contrasts to the dark oaken walls.

Children are no longer to be imprisoned in narrow cabins when the decks are

wind-swept or awash. They too have their allotted playground in a delightful little day nursery. Its walls are white, with large square panels painted with scenes from Mother Goose and Grimm's Fairy Tales. "Little Miss Muffitt," "Little Red Riding Hood," "Struwelpeter," and other childhood heroes and heroines appear, as if enlarged from the picture books, in strong reds, greens and blues. Between the panels are blue picture tiles. The padded seats and tables are covered in rough blue canvas, with appliqué figures of Russian embroidery in red and black. The curtains are also canvas, embroidered in the same style.

The furniture and decorations of the private suites are for the most part in the Queen Anne, Louis XVI and Empire styles.

The whole conception of what the transatlantic traveler needs and expects has changed in the last ten years. As manifested in the "Amerika," it implies the individual service of the modern hotel. Every berth has its separate telephone, every suite its private reception-room or sitting-room or dining-room if desired. Wireless telegraphy keeps the stock market within constant reach. A ship's greenhouse supplies table flowers, and violets and orchids for promenade and dinner. The department store, to be sure, is still lacking, but it is not inconceivable that some newer "Amerika" will carry a vaudeville company to brighten tedious evenings at sea.

A Motor Inn

AN ARCHITECTURAL SOLUTION OF A MODERN NEED

By DONN BARBER

THE almost universal use of the automobile has made some entirely new and very interesting problems to be solved by the architect.

The Motor Inn affords a splendid chance for a conscientious one, endeavoring to serve both the practical and the artistic, by the erection of an attractive as well as a useful building. From every point of view the situation seems favorable; and it is to be hoped that the architect may properly control the personality of this new type of building, just as he has been able to fix the type of other special buildings requisite in this newer civilization of ours. Adaptation in design, which usually means the use of rearranged traditional forms of architecture, cannot apply beyond a certain point in the matter of automobile buildings, if these buildings are to express modernity; that is, it will be no easy task for designers to graft ancient traditional forms on to these new and typically modern conditions.

It must be remembered that the automobile has now brought within easy reach of our large cities far outlying districts, which heretofore have been only practically accessible through a railroad journey. Instead of having to be content, under the reign of the horse, with the visiting of suburbs, we can now reach in a morning's run places far into the country, where natural beauty has as yet been unspoiled by crowded conditions of living.

In France, where the love for touring and excursion has always been the recreation of the masses, one will find in and around the larger cities, hostleries, which were built or modified to suit the bicycle public. Around Paris itself there are numberless such retreats within a radius of six to ten miles of the city. The automobile has changed all this, and the radius has now been extended to thirty or forty miles, which embraces an entirely new territory for exploitation; and as automobiles have increased and the bicycle diminished, the old innkeepers of the environs of Paris have been forced to move far out into the

country in order to maintain sufficient trade to make their living worth while. The *châlet du cycle* has given place to what might be called The Motor Inn.

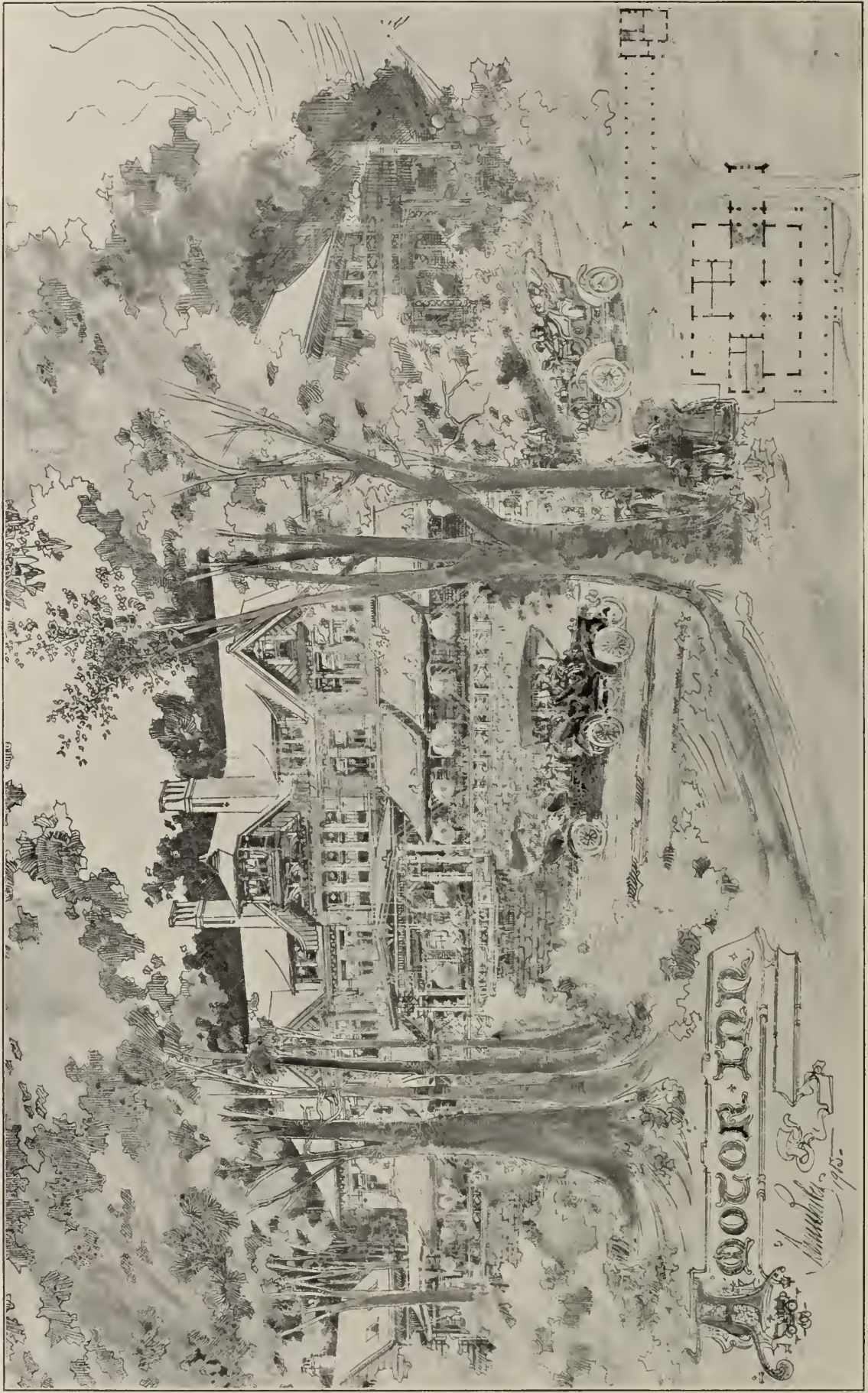
The Motor Inn, as we are considering it in this article, is one which should combine the service of a terminus for a short run with the service of a lodging where people could stop over night if necessary, and then go on for a more extended outing.

The class of people that such a hotel would house is necessarily composed of those whose means and lives have taught them a certain luxury of living. The equipment of such an inn should, of course, be commensurate with the class of people it has to accommodate under its roof. Then there must be proper provision made for the machines themselves and for their chauffeurs, a place where repairs could be made if necessary, and where supplies could be bought. This service should be arranged away from the inn itself, that is, completely separated, but easily accessible from the main building, in order to obviate odors and avoid the danger of fire.

As to the interior plan and arrangement and requirements of such a building, there should be a large entrance hall or general assemblage space with the proper services giving off directly from this room, that is, reception, retiring and ante-rooms. The dining-rooms should be arranged with an outlook on the principal views. Terraces might be arranged in connection with these for *al fresco* meals in pleasant weather.

The sleeping-rooms, single or *en suite*, would, of course, be arranged in the upper part of the building, with the principal chambers so located as to overlook the view.

In regard to style, generally speaking, the architecture should be picturesque and made to marry with its natural surroundings. A Motor Inn placed on the crown of a hill commanding an extensive view would, of course, require a totally different treatment from one which might



A MOTOR INN
Designed by Donn Barber, Architect

be situated within the confines of a wood. What nature has done for the chosen site should furnish the inspiration for the architect. Above all things the character of the building should be gay and festive. The guests of such an inn would be, of necessity, pleasure-seeking people bent upon having a good time, and the setting for this sort of thing should be appropriate and stimulating.

The problem differs from a country hotel, and should not be considered from the point of view of a place where people might spend any great length of time. The guests of The Motor Inn would almost of necessity be of a transient class, the majority probably only stopping for a meal or a few hours. All of these conditions, considered from the point of view of the building's use, should be felt and their fulfillment should stamp the design with a certain individuality.

It is not the purpose of this article to deal technically or to any great length with the detail of such a building, but rather to bring the problem of The Motor Inn up for discussion,

so that it may be thought over and carefully considered as a possible coming necessity. The problem may or may not be treated adequately and properly, it is certainly capable of artistic and practical solution. It is after all the public that creates and standardizes its market. If it understand, appreciate and demand the proper thing, it will surely get it in the end.

It seems to the writer perfectly possible even to alter existing buildings, such as farmhouses or country hotels, in such a way that they could properly fulfill this new mission and at the same time reflect this new life to which it might have to be adapted. It is perhaps hardly necessary to suggest, that the creation of suitable motor inns in proper locations would furnish an incentive for touring and recreative life, which would not only tremendously benefit the pleasure-seeking public, but would indirectly become a source of profit to hotel keepers, whose livelihood depends so much upon the money spent by those who are good to themselves, thinking little of what it costs.

Russian Peasant Industries

IMPORTANT AMONG THE ARTISTIC ATTAINMENTS OF RUSSIA IS THE CRAFTSMANSHIP PURSUED
IN HUMBLE HOMES IN THE RURAL DISTRICTS OF THAT COUNTRY

WHILE fostering the growth of mills and factories in the large manufacturing centers of the empire, the Russian government has also taken steps to preserve and expand the *kustari* or cottage industries of the rural population. Through the zemstvos or provincial councils the Minister of Agriculture of recent years has not only encouraged, but even revived, the production of many minor articles by the peasants of the small villages. In August a collection from the Russian exhibit at the Louisiana Purchase Exposition at St. Louis was placed on view in New York. In Boston also the importer of Russian works of industrial art has lately put in his appearance. It seems strange that the Russians, with their great variety of copper, textile, wooden and leather wares, so typical in design and color, should only now have discovered a market which the Japanese long ago found immensely profitable.

Originally the Russian peasants, especially in the northern regions, worked at their village crafts only during the long winter months when labor in the fields was impossible. Even to-day the enforced idleness of the long winter season is the greatest hindrance to the moujik's material welfare. Before their emancipation in 1861, serfs worked as artisans for the nobles, and so kept fresh among the peasantry the knowledge of domestic industries. After their liberation the nobles complained bitterly of the cheaper processes of the peasants' workshops because they entered into competition with the nobles' factories. For the peasants had profited by the lessons of compulsory co-operation, so that, once freemen, they formed their own associations, or *artels*, for the production of every kind of manufactured article where the raw material was available.

First comes the workshop, usually a rough



TYPICAL PEASANT COTTAGES OF RUSSIA

structure of slight cost. Power is furnished, perhaps by the peasants' oxen, perhaps by ponies. The flax crop yields immense supplies of fiber for linens of various grades. Native woods abound in the northern regions. Little capital is needed to secure the necessary metals, leather, bone, shell and fur. Here and there the peasant workshops are operated in connection with town factories, finishing only certain parts or processes in the production of special articles.

The chief markets have been Asiatic Russia, China and Persia. An industry of special importance grew out of the manufacture of packing cases, ornamented tubs and boxes which are useful and valuable after being emptied of goods. In Nijni Novgorod millions of enameled spoons are made every year. Much manual skill is shown in the glazing, inlaying and carving of boxes and chests and lighter pieces of furniture. Toys and dolls of distinctly Russian pattern, ikons and religious emblems, samovars and branching candlesticks, each kind of ware represents a particular

group of peasant workshops located more or less exactly by the raw materials used.

In France, where the cottage industries still thrive extensively, the general rule is one pair of hands to one product. The Russian peasant, in his village industry, sticks to the principle of co-operation, which is imposed on him in his political system. The labor and the artistic decoration are usually subdivided and pass through many hands, and the distribution of profits is often made on the same basis. Aside from this characteristic method of work, the Russian peasant in his products manifests a constant love of brilliant colors and simple, bold lines. Even objects intended primarily for decoration lean little to what may be called artistic pretentiousness. In the main the peasant craftsman is still an honest, simple-minded artisan, who, for all his fondness for barbaric hues and ornamentation, has not yet been misled into the manufacture of useless gimcracks and merely curious bric-a-brac.

L. P.

What Trees to Plant

ADVICE TO OWNERS OF ESTATES AND TO ARCHITECTS

BY J. WOODWARD MANNING

II.—The Horse-Chestnuts

NO tree possesses beauty of form, foliage and flowers, combined with perfect hardihood, to compare with the horse-chestnut (*Æsculus hippocastaneum*); furthermore, we have in this a rare instance of a tree having become hardy under much more rigorous climatic conditions than obtain in its original and decidedly warmer latitude. Its exact native habitat is in dispute. Thibet and

Asia Minor are both claimants to the honor. It is quite probable that an intermediate geographical range to these is the real source of the horse-chestnut, and that the devastating strife which has swept over Persia and Hindoostan for the past three centuries may be responsible for the extinction of the species from its densest original habitat.

While it is claimed that the tree was intro-



THE WHITE HORSE-CHESTNUT
(*Aesculus hippocastaneum*)

duced from Thibet to England in 1550, the most probable commercial source of the species was that due to the exchange of trade which occurred during the period of the active commercial monopoly of the Venetian merchants with the Orient in the early part of the sixteenth century, at which time

tulip and hyacinth bulbs, lilac and althea shrubs, and Oriental plane trees and other ornamental plants were first brought to the Western world.

Of vigorous growth, thriving on all well-drained, rich soils, the horse-chestnut is one of the first trees to come into early leafage in the

spring. The young growth forms with great rapidity, often being completed in length in three or four weeks and even before the ordinary trees of our climate are fully developed. The flowers follow closely, so that by the first week in June the entire tree is most wonderfully adorned with its long, showy, hyacinth-like, upright spikes of beautifully formed white flowers, tinged with pink and yellow. The foliage itself is ornamental, each leaf being composed of five or seven leaflets, fan-like in their arrangement and of a rich, pure, deep green.

In the young-growth stages the tree is distinctly oval and symmetrical in outline; with age, however, it assumes a more picturesque shape with heavily massed foliage.

No tree gives denser shade, and for this reason, together with its so-called "dirty" propensity, it should seldom be planted close to a house, for the falling flowers are too soon followed by opening fruit capsules which drop with the first frost, shedding at the same time their contents of richly colored, glossy brown nuts. Furthermore, the foliage drops early, so this criticism of "dirty" is founded on fact. The evils enumerated, however, by no means counterbalance the wonderful ornamental beauty of the horse-chestnut. For lawn planting or as a street tree it is a most satisfactory subject. The avenue of horse-chestnuts at Bushey Park, near Hampton Court, in England is a most notable example, and during the blooming season attracts thousands of admiring visitors.

Wherever formal design admits of large tree planting our subject is adapted and appropriate. An age of one hundred years can safely be depended upon where good soil conditions exist, and many examples occur of specimens eighty feet high, with a spread of from forty to fifty feet and a trunk diameter of from two to three feet.

While the common white-flowered form is best known, the double white-flowered horse-chestnut is interesting in its very double white flowers borne in even larger, showier spikes than in the common species. This tree is of moderate growth, very formal in outline and is an excellent subject for large formal use. While it is not as free to bloom as the common type, it is a highly desirable form.

A golden-leaved form, known as Memminger's, has golden-hued foliage for a short period in spring; but personally I cannot consider it so good as the typical form. There is, too, a cut-leaved variety, but except as a curiosity its value is most limited.

The red-flowered horse-chestnut (*Æsculus rubicunda*) is a very beautiful subject. It is slower in growth than the common species and has spikes of less length, but of a rich red hue and borne in wonderful profusion. The tree attains a height of from forty to fifty feet and an equal spread, forming a veritable mound of rich green foliage throughout the summer, setting off the flowers to greatest advantage. An even darker hued variety exists, but is rare. The red-flowered horse-chestnut is the best adapted to small lawn planting, and in situations adjacent to buildings, in that the withering flowers do not seriously clutter the lawn and the forming of fruit capsules and nuts is a rare occurrence.

In the middle West and South the Ohio buckeye (*Pavia flava*) forms a large, broadly round-headed, low-branched tree, with light green foliage, and it bears small but conspicuous spikes of yellow, pink-tinged flowers. This tree, however, cannot be classed as a success in New England. In its native range it forms a good lawn tree, but is properly only seldom used as a street shade tree.



The Newtons—II

A MATURE AMERICAN SUBURB

In which is concluded an account of an attractive residential section near Boston, with illustrations completing a selection of the most interesting houses

By JOHN WESTCOTT

THE ever-increasing waves of population moving out into the suburban zones of Greater Boston have long ago filled in the spaces between the older villages of Newton and built up new settlements at some distance from the railway stations. The development of electric tram lines, of which this suburb has an admirable system, has aided this, till now there is almost one continuous stretch of moderate-sized holdings, though some large estates still remain intact, and a few farms and undeveloped woodlands linger in the heart of the territory. At present the greater part of new building is being done on roads and parks in the vicinity of the Commonwealth Avenue Boulevard, an important thoroughfare reaching out from Boston.

There is an individuality

about this suburb that manifests itself readily to the stranger. Few suburban towns are so complete and independent in character. Most of them lean obviously upon the great centers to which they form adjuncts. The style of the buildings and the manners of those who occupy them alike

serve to accentuate this. In one suburb the stranger feels that cheap rents have been the chief attraction in drawing families hither; in another that the possibility of winning a social position, denied to them in the big city, has attracted many; and oftentimes a suburb is hardly more than a big nursery whither distracted parents with numerous offspring have fled for refuge from the exigencies of city flats. This limited scope of life is the reason why one often feels cramped in a suburb, no matter how extensive its lawns



RESIDENCE OF HARVEY G. RUHE, ESQ.
Designed by Chapman & Fraser, Architects



THE RESIDENCE OF GEORGE K. HEALD, ESQ.
Designed by Bacon & Hill, Architects



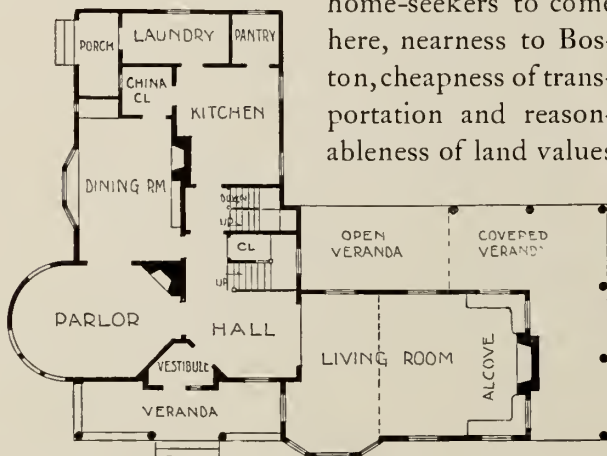
RESIDENCE OF HARRY WHITMORE, ESQ.
Designed by Clarence H. Blackall, Architect



RESIDENCE OF HERBERT W. KIMBALL, ESQ.
Designed by Hapgood & Hapgood, Architects

or pretentious its houses. Newton, however, presents a distinct individuality and a well-rounded life.

Though the natural attractiveness of these wooded hills and valleys has done much to induce home-seekers to come here, nearness to Boston, cheapness of transportation and reasonableness of land values



PLAN OF MR. WOODS'S RESIDENCE



THE ALLEN SCHOOLHOUSE AT WEST NEWTON
Designed by Newhall & Blevins, Architects



THE RESIDENCE OF EDWIN F. WOODS, ESQ.
Designed by Loring & Phipps, Architects

have done more. No section of the city can be called more beautiful than another, though the value of building lots varies from fifteen to twenty cents a square foot in the less developed wards of Oak Hill and Waban, twenty-five to thirty cents in Newton Center and West Newton Hill to forty to seventy-five cents at Newton Corner, according to the density of population. A ten or twelve room house with ten thousand to fifteen thousand square feet of land can be rented in most sections for \$600 a year, while a \$400 rental can be found in any village. The number and excellence of retail stores conveniently grouped in the ward centers make housekeeping a light task.

But when the home-seeker forsakes Boston and settles here he does not cut



THE RESIDENCE OF HON. JOHN W. WEEKS

Designed by Loring & Phipps, Architects

himself off from the social and economic advantages of the larger city. The stores and theaters of Boston are within easy reach. In fact the means of transit are so numerous, so well managed and so well adapted to the demands of the community that he who has his home here is far more directly in touch with the interests of Boston than the New Yorker who lives in the Bronx is with those of Manhattan; and, furthermore, he secures "the detached house and the plot of ground" which form the setting for a most charming suburban life.

These conditions have drawn to Newton an excellent class of business and professional men, the great majority of whom have their bus-

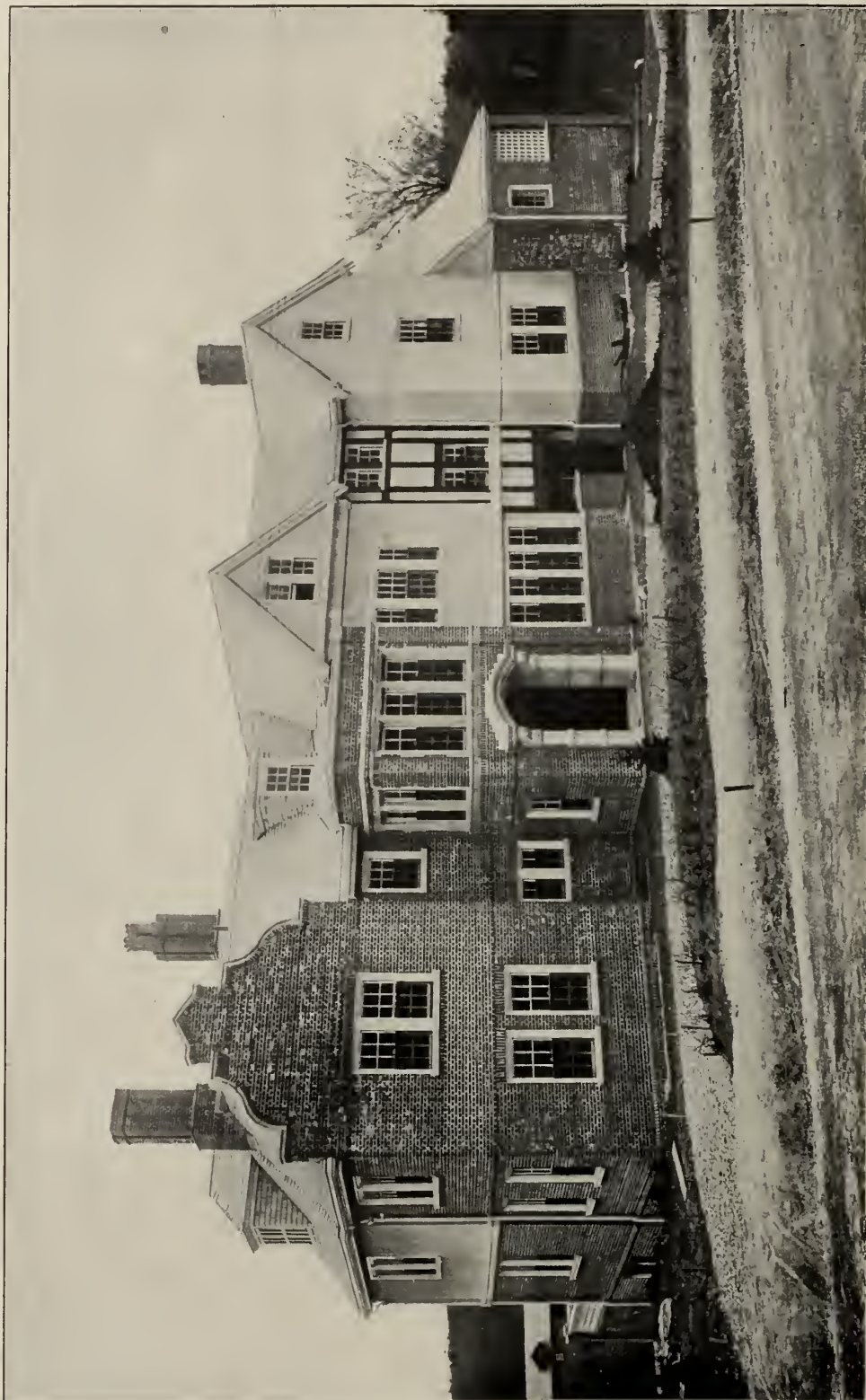
iness in Boston. Though there are a few districts where some poverty is to be found, the territory is remarkably free from those problems which as a rule attend a population of thirty-seven thousand.

This is due to the fact that Boston is the population center of the Metropolitan District and thus must shoulder the political and social burdens of a congested area unaided by the residential districts, which enjoy all the more pleasing features of the life of a large population.

Clubs of many sorts are always found in suburban communities, and their number and character are fair indices to the life of the inhabitants. There is no rampant club craze in Newton, but there are many organiza-



ENTRANCE OF MR. BEMIS'S HOUSE



THE RESIDENCE OF A. FARWELL BEMIS, ESQ.
Designed by William G. Rantoul, Architect

tions representing the various tastes and talents of the community. Many of these societies are old enough to have pleasant traditions and valuable associations. There are various literary societies of long standing which draw a membership from all parts of the region. The Players' Club for many years has enjoyed an enviable reputation among the dramatic associations about Boston, and recently has taken some steps to secure a theater. Five vigorous organizations, the Newton Club, the Hunnewell Club, the Chestnut Hill



RESIDENCE OF MRS. CHARLES E. EDDY

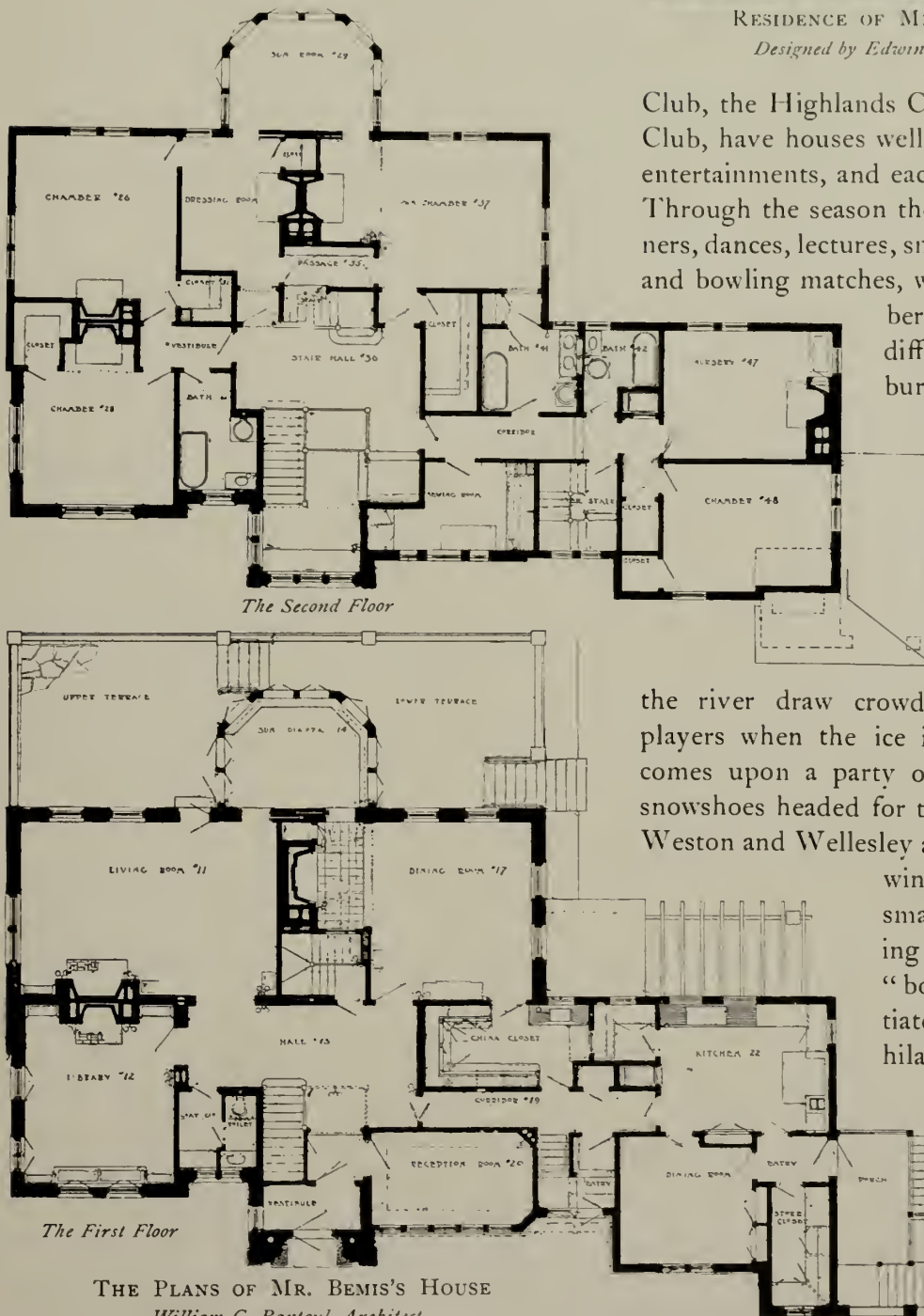
Designed by Edwin J. Lewis, Jr., Architect

Club, the Highlands Club and the Newton Boat Club, have houses well equipped for all kinds of entertainments, and each are centers of social life. Through the season there is a succession of dinners, dances, lectures, smokers and interclub whist and bowling matches, which bring together members scattered through the different centers of this suburban group.

As can easily be imagined, outdoor sports are popular in Newton. During the winter the hills offer unusual opportunities for toboggan slides, while the ponds and

the river draw crowds of skaters and hockey players when the ice is good. Frequently one comes upon a party of enthusiasts on skees or snowshoes headed for the more open country of Weston and Wellesley and the Wayside Inn. No

winter sport appeals to the small boy so strongly as coasting on a double-runner or "bob." None but the initiated can appreciate the exhilaration of shooting down the iced ruts on such a vehicle, bearing fifteen people. If by chance there be a dangerous turn and every probability of a



THE PLANS OF MR. BEMIS'S HOUSE

William G. Rantoul, Architect



THE RESIDENCE OF GEORGE L. FORRISTALL, ESQ.

Designed by Prescott & Sidebottom, Architects

disastrous spill, so much more zest to coasting. Some less frequented streets are reserved for this sport during certain hours of the day.

A number of flourishing golf clubs provide amusement for the devotees of this game; and in season club and interclub matches attract crowds of enthusiasts. Almost all clubs are

provided with tennis courts, although this game is not so popular as when the great matches between Hovey, Larned, Hobart, Mahoney and Pym were played on the courts of the Neighborhood Club.

The most flourishing organization that provides for the lover of outdoor sports is the Brae Burn Country Club. Founded in 1897 as a small golf club, it has now grown to be a model country club with a membership of five hundred families, not restricted to Newton. Its attractive and well arranged house, containing ample accommodations for the sportsman, besides twenty-two sleeping-rooms and a well equipped cuisine, is situated in the midst of two hundred acres of real country, surrounded by forest trees, yet in the heart of what is technically known as the City of Newton. Ample provision is made for those devoted to tennis and golf. A baseball field is being prepared, and some steps have been taken to add a cricket crease. But an equal attention is given to winter sports; skee tracks and toboggan slides lead down the slope from the clubhouse, while the pond and rinks offer infinite pleasure for skaters, curlers and hockey players. Every three weeks throughout the season the club holds an ice carnival, when the grounds are illuminated and music provided. As one follows the winding bridle path for three or four miles through the woods, beside the brooks, it is almost



ENTRANCE OF MR. BARRETT'S HOUSE



RESIDENCE OF WILLIAM E. BARRETT, ESQ.
Designed by Robert Coit, Architect

impossible to realize that this woodland and country are in the very heart of a group of 37,000 inhabitants, but nine miles from the State House in Boston.

But of all sports none draw so many followers as canoeing on the Charles. The picturesque windings of this river, the banks of which were recently acquired by the Metropolitan Park Commission, furnish a never-failing source of delight to the lover of nature. Bounding the city on three sides, it plays a most important part in the life of the community, not only by furnishing an unrivaled picturesqueness of setting, but in providing sport and recreation for the people. A large dam, now in process of construction by the Charles River Basin Commission, one-half mile from the point where the river flows into Boston Harbor, will create a basin some seven miles in length, the upper reaches bordering Newton. With an elaborate parkway on either side it will be a most valuable and unusual feature. To the canoeist who combines a love of nature with a zest for healthy physical exercise only the lonely streams of the forest can give more enjoyment than this most beautiful of rivers, winding in and out among wooded ridges, past well-kept estates, and through the meadows.

The Newton Boat Club, the Boston Athletic Club, the Riverside Recreation Grounds, the Wabawawa Canoe Club, are all equipped for sports. An elaborate outdoor theater at Norum-

bega Park, which skirts the river, draws great crowds during the summer months. The cheap fare, the nearness to the city, the facilities for hiring or storing boats make the Charles one of the most available recreation grounds, not only for those living in Newton, but also for residents of Boston.

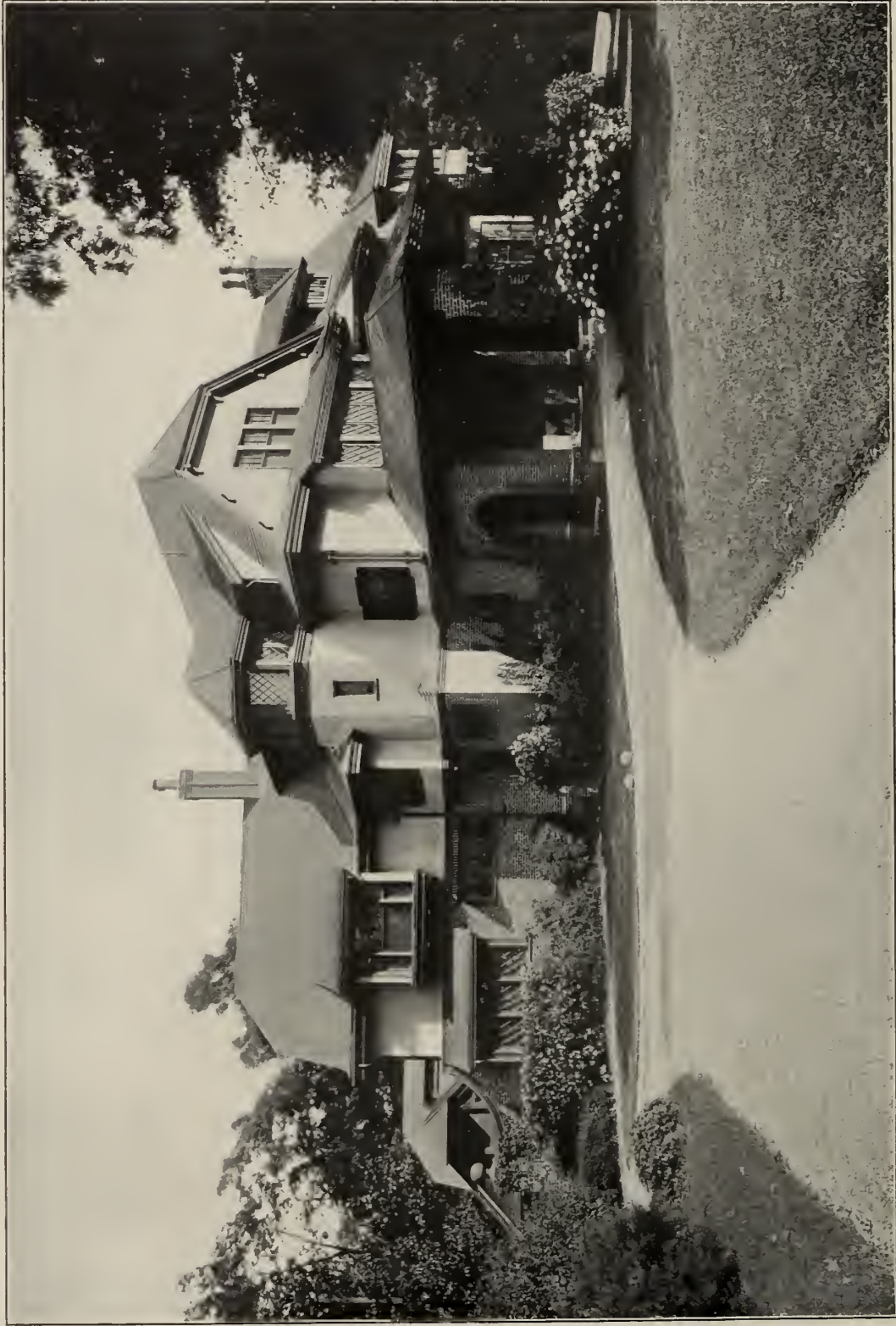
All these advantages are obvious to the visitor. The pride of the citizens, however, is the character and efficiency of their municipal government. Not only do they consider Newton the "garden city,"



ONE OF THE LAKESIDE HOMES



THE METHODIST EPISCOPAL CHURCH
Designed by Ralph Adams Cram, Architect



THE RESIDENCE OF JOHN S. ALLEY, ESQ.

Designed by F. Manton Wakefield, Architect



HOUSE AND COURTS OF THE NEIGHBORHOOD TENNIS CLUB

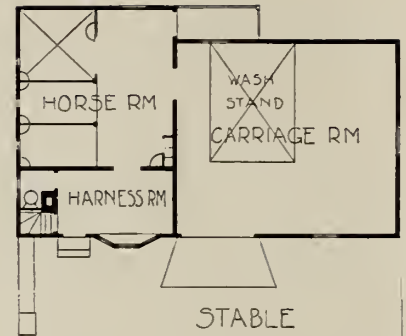
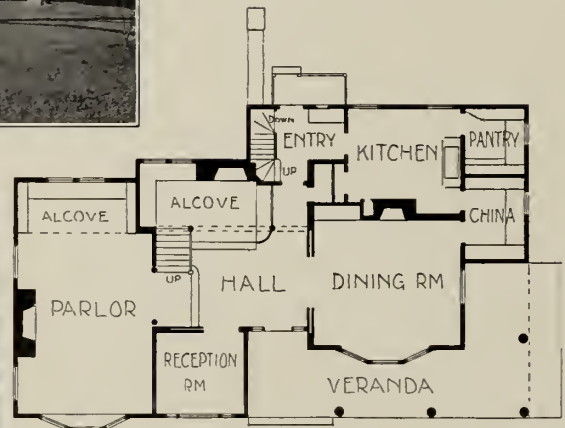
but the best administered city of the Metropolitan District.

The increasing interest in the betterment of municipal government, indicated by reform parties and civic improvement societies, that has been developed in America in recent years, makes this city of Newton one of the most interesting studies

for those working for the welfare of our American municipalities. For here is a large community with a strong civic consciousness, administered by the best citizens as a business corporation, free from the needless and harmful complications of state and national politics, without graft, and with the single purpose of supplying the citizens with



THE RESIDENCE OF ROBERT S. GORHAM, ESQ.
Designed by Loring & Phipps, Architects

*The House**The Stable Court**The Plan*

THE RESIDENCE OF PARKER WHITEMORE, ESQ.
Designed by Loring & Phipps, Architects

good government in the broadest sense of the term. The most prominent business and professional men of Boston consider it a high honor to serve their residential city as mayor or councillor; nor is there need of improvement societies to goad on the officials to action.

Though this suburb has always been forward in those movements which are associated

with better governed cities, since the adoption of the new charter of 1898 great strides have been made, due to a more efficient administration which this permitted. The old system of an interchecking two-chamber legislative body was done away with, and one chamber consisting of

three members from each ward, or twenty-one in all, was substituted. A directness and swiftness of action have resulted, impossible where power is divided between two houses. The new charter also provided that the mayor be responsible for administration, and thus concentrated executive powers, many of which were



RESIDENCE OF PERCIVAL S. HOWE, ESQ.
Loring & Phipps, Architects

heretofore exercised by special committees of the aldermen, gave a responsible head to administration, besides making the office one to be sought by men of large caliber.

But systems of government in themselves are of little value. A law-abiding, public-spirited community can work any system; but one without this spirit can work none. Newton has the civic consciousness which supplies enthusiasm for good government and civic improvement, and draws the best citizens into government.

This civic pride reflects itself in the various municipal activities. The total valuation of city property is \$2,395,595, while last year was expended about \$1,400,000, including interest on loans, etc. The tax rate has been high, due largely to appropriations for Metropolitan assessments, construction of boulevards and Newton's share of the expense of depressing the tracks of the Boston & Albany Railroad. Its public schools are among the best in the East.

An elaborate system of wells in the basin of the Charles in the southwestern part of the district furnishes an ample supply of good water, no part of which



FRONT OF MR. ARTHUR H. CHESTER'S HOUSE
Designed by R. Clipston Sturgis, Architect



THE REAR OF MR. CHESTER'S HOUSE



PLANS OF MR. CHESTER'S HOUSE

comes from the river, and "costing but a fraction of the charge assessed on cities supplied from the Metropolitan system," though Newton's mains are connected with the Metropolitan aqueduct. Last year the per capita consumption was 56 gallons per day. The death rate is low. The fire insurance rate is the minimum, due to the excellence of the fire department. As yet the city has not taken over the sale of light, a private company supplying this. Appropriation is made each year to aid the Newton Hospital, an organization which has served as a model for many small hospitals in this country and which is supported largely by the public spirit and benevolence of the vigorous churches and private individuals. The Newton Library has long been known as one of the best in Massachusetts, the state of the public library. Besides the main stack at Newton Cor-



THE BRAE BURN COUNTRY CLUB

ner, five branches are maintained in convenient locations, so that a well-chosen supply of reading matter, sheet music and art photographs is within easy reach of all citizens.

To the visitor the most striking evidence of the efficiency of the city administration is the care that is given to the avenues and parks. Few municipalities of the world can boast of so good and well-kept thoroughfares. With two hundred and one miles of roadway, one hundred and thirty-nine miles under city control, of which seventy-seven miles are splendid



ENTRANCE HALL AND SMOKING-ROOM OF THE BRAE BURN CLUB

macadam, all supplied with shade trees, Newton offers unusual attractions for driving. The roadway on either side the grass trackway of the Commonwealth Avenue Boulevard is one of the most popular automobile routes about Boston. Here and there are scattered parks and playgrounds, aggregating one hundred and sixty-five acres, while the banks of the Charles, controlled by the Metropolitan Park Commission, will soon be converted into a parkway extending from Boston to the southwestern boundary of Newton. The care that the Al-

bany Railroad has taken in the design of its stations and in beautifying the banks of its trackway with shrubs and flowers has turned what is usually a blemish into an attraction. Some of these stations are the work of the great architect, Richardson.

As elsewhere in the Metropolitan District, in Newton there is little inclination to be absorbed by the city of Boston. A certain eco-

nomic saving would, it is true, result in doing away with much duplication of municipal plant. But these residential suburbs of the district are better able to control local administration and the liquor question than when absorbed in the turmoil of politics of a more cosmopolitan city. All the advantages of consolidation can be obtained by alliance with the Metropolitan Commissions.



WABAN BLOCK
Designed by Bacon & Hill, Architects



DINING-ROOM OF THE BRAE BURN CLUB



Winter Hockey at the Brae Burn Club

The Garden City—I

A HUMANITARIAN PROJECT NOW BEING REALIZED IN ENGLAND AND WHICH IS MADE POSSIBLE
BY A PECULIARLY INTERESTING ARCHITECTURAL PLAN AND EQUIPMENT

BY SAMUEL SWIFT

OUT of the good seed sown seven years ago in a little book by Ebenezer Howard, a London thinker and student of sociology, there has begun to flower at Letchworth, Hertfordshire, thirty-five miles north of London, the "First Garden City." In this project, concrete realization is sought for the long-cherished ideal of a model community; but the methods are new and the ideal itself is more human, more reasonable, perhaps, than any before put forth. Here is the skeleton of Mr. Howard's scheme, as outlined in his remarkable book, "Garden Cities of To-morrow":

"An earnest attempt to organize a migratory movement of population from our overcrowded centers to sparsely settled rural districts; . . . that to the migrants shall be guaranteed that the whole increase in land values due to their migration shall be secured to them; that this be done by creating an organization which . . . shall receive all 'rate-rents' and expend them in those public works which the migratory movement renders necessary or expedient—thus eliminating rates (taxes) or at least greatly reducing the necessity for any compulsory levy; and . . . by so laying out a Garden City that, as it grows, the free gifts of nature—fresh air, sunlight, breathing room and playing room—shall be retained in all needed abundance."

Philanthropists here and there had built model industrial communities (in America, Germany, France, as well as in England) and abortive efforts to establish co-operative settlements of one sort or another dot the map of recent history. But philanthropists are not to be had for the asking, and community life, to be workable, must be self-sus-

taining. So Mr. Howard modified and then put together in a new way, as he explains in his book, proposals of Wakefield and Professor Marshall as to migratory movements, of Thomas Spence and Herbert Spencer as to land tenure, and of James S. Buckingham as to the placing of the ideal city within a permanent agricultural belt.

English publicists of all parties are agreed that to provide decent existence for the millions paying high rents for the privilege of rotting in foul slums, and to insure the future numbers and stamina of the British race itself, redistribution of the people is imperative. The problem is to get them back upon the land and to find profitable work for them in their new *milieu*. Why, in the first place, did they leave the country for the towns? Higher wages, varied employment, social opportunity, answers Mr. Howard. But against these stand high rents and prices, unwholesome conditions, distance from work and



EBENEZER HOWARD
The Originator of the Garden City Movement

other familiar city drawbacks. Now comes this London writer's wise recognition of human nature as a factor in the solution. The only way to force people out of the cities into the country, he declares, is to furnish new and stronger attractions for them. Bring the best qualities of city to country, says this reformer, and plant them there. Then the people will surely follow, as needles cling to a magnet. But how keep the new city from growing like old cities with their "strange complementary features of beautiful palaces and fearful slums"? What is to preserve it as the ideal union of town and country? Two things: first, a careful plan, matured before work begins, insisting on ample streets and house plots, plenty of parks and sites for public buildings, and a logi-



Norton Village



Norton Bury Farm

OLD LANDMARKS OF THE GARDEN CITY ESTATE

cal scheme of growth up to a predetermined limit ; second, a perpetual belt of agricultural land around the town.

To prove his scheme practicable, Mr. Howard assumed in his book a concrete instance. So convincing were his arguments and his figures that the influential Garden City Association was formed to propagate his ideas. Finally there came the corporation of First Garden City, Ltd., with authorized capital of £300,000 to carry out the plan, subject to a few necessary modifications. Let a company be formed, wrote Howard, to buy 6,000 acres of farm land, at £40 an acre, a fair market price. The £240,000 is raised on four per cent mortgage bonds, annual interest being £9,600. The cost price may be assumed to represent thirty years' purchase, and on this basis the annual rent paid by the former tenants, all farmers, was £8,000. Assuming a population of 1,000 persons on the estate when bought, the per capita rent was £8 a year. But in the 1,000-acre Garden City, to be laid out in the center of the estate, there would eventually be ample room, without crowding, and allowing space for wide avenues, parks

and public building sites, for 30,000 persons, while 2,000 more could comfortably settle in the 5,000-acre tract remaining for farms.

A per capita rent of six shillings, paid by these 32,000 persons, would make up the £9,600 interest charge, and this six shillings would be "all the rent, strictly speaking, that the inhabitants of Garden City will ever be called upon to pay, for it is all the rent that they *pay away*, any further sum they pay being a contribution toward their rates" (taxes). Now suppose that each person, besides the six shillings, contributes an annual average sum of £1 14s., or about \$10.00 in all. This is but one-fourth of what every person paid before for ground rent alone, and it would give the estate's board of management, after paying the £9,600 interest, an annual income of £54,400, of which £4,400 might be applied to sinking fund and the remaining £50,000 to ex-

penses usually met by local taxation. The average annual sum "contributed by each man, woman and child in England and Wales for local purposes" is about £2, "and the average sum contributed for ground rent is, at a very low estimate, about £2 10s." Against



LETCWORTH LANE — GARDEN CITY

this total of £4 10s. the people of the completed Garden City would pay only £2 as "rate-rent," a term coined to cover the total of landlord's rent (interest on bonds), sinking fund and the equivalent of rates levied elsewhere for public purposes.

It is vital, of course, that the investors of the first purchase money be content with a moderate and limited return on their capital, such as the assumed 4 per cent interest to bondholders or the 5 per cent cumulative dividend which, by charter, is the maximum return allowed on stock of the First Garden City, Ltd. The anticipated profits of the scheme are to go, not to the bond or stock holders, but to the tenants of houses or farms, in the form of public utilities, good roads, water supply, drainage, schools, parks, a cheapening of the cost of living. In other words, the so-called "unearned increment" in the value of the land (Mr. Howard would term it the "collectively earned increment"), due to the influx of dwellers, would be returned, converted into these various forms of wealth, to the people of the Garden City and its encircling farm belt.

Industrially, the life of such a community promises well. Owners of factories and commercial enterprises can afford to move thither for several reasons. In return for ground rents far lower than in existing cities, they secure ample,

sunny and wholesome sites. Factories here occupy a quarter of their own, along the railway line that passes through the town. The toiling trucks, hauling coal and raw materials to factories in big cities, and taking finished products to the freight stations for shipment, are eliminated. Since rents and fuel are low all over the factory district, light and power will be correspondingly cheaper than in most cities of equal size. And when rebuilding in the new location, the manufacturer of course seizes the chance to adopt every known improvement in his special machinery or the arrangement of his plant, so that he may produce at the cheapest possible rate.

Especially does he find the working power of his employees enormously increased. Housed in comfortable dwellings, each standing in its own plot of ground, for grass, trees, flowers and a vegetable garden, men and women would be more or less than human if they failed to respond to the better conditions by higher quality and speed in their daily work. As a matter of experience, industrial communities like Bourneville, near Birmingham, England; Port Sunlight, near Liverpool; Dayton, Ohio; Pullman, Ill.; the half dozen settlements established by the Krupp gun firm around Essen, Germany, and many more show that such heightened efficiency by the work



OLD LETCHWORTH HALL — NOW A HOTEL



A DOCTOR'S COTTAGE AT GARDEN CITY

Bennett & Bidwell, Architects

people is surely to be counted upon, and that its money value quickly offsets the first cost of moving an industry.

Now for a cardinal feature of the Garden City scheme, one applicable in the United States as well as in England or on the Continent. Everywhere, except in the great corn and wheat belts of the West, one hears of the agriculturist's hard lot. In fact, it has long been conceded that the small farmer, like the sailor, is a person privileged to grumble. If his fields are near enough to a large town to gain a market, his rents are high. The natural tendency for a town to fringe out on all sides, in vagrant suburban fashion, is such that farms advantageously placed are apt to be turned into building plots. On the other hand, the cost of carting produce long distances, and especially of railway freights, is often prohibitive.

The Garden City plan provides that the belt of farming land girdling the town shall be kept forever inviolate. This means a large territory (at Letchworth it amounts to twenty-five hundred acres) in which farmers can be sure of low rents, permanent tenure, good houses and a large home market at their very doors, since the new town is at the center of the circular or quadrilateral estate.

But this farmer will reap not only material

prosperity from the nearness of the new town. He will get, at the cost of a short walk or drive, the educational and social opportunities from which most rural communities are wholly cut off. Schools and churches, public entertainments, shops, railway facilities will be, always and necessarily, within the easy radius of his activity and that of his family. The city can never encroach upon his domain; by the estate's charter, the line between town and farm land is clearly and permanently drawn. Thus the farmer will have the city at his door, while the town will be in the happy case imagined by Ruskin when he wrote of "clean and busy street within and the open country without . . . so that from any part of the city perfectly fresh air and grass and sight of far horizon might be reachable in a few minutes' walk."

Many model communities are but adjuncts to some large manufacturing plant, tenanted mainly by work people. It is hoped, however, that Letchworth, and all future settlements planned after Howard's book, will be in fact, as in name, cities, made up of diverse elements. The migratory movement should carry with it, not only mill hands and their families, but professional men of standing and those of ability in the commer-



A NEW COTTAGE BUILT AT GARDEN CITY
Parker & Unwin, Architects

cial world. So the Garden City, to fulfill the aims of its projector, must become a veritable concourse of free and able spirits.

Municipal expenses in the Garden City type of town are less than in the ordinary town. Every public utility is cheaper because carefully planned at the outset.

Plots for all public edifices are chosen in advance, and simply left vacant, as grass or farms, to be used when the population grows up to them. They will cost the municipality no more than the interest on an equivalent area of land on the farthest outlying farm. Parks and open squares, won back in cities like New York and London at prodigious expense from an overcrowded area, will be equally cheap and well located; and all this merely because the usual order of things is reversed, because these necessary luxuries are thought of and allowed for at the beginning, instead of after it is too late or too expensive to get them.

Fascinating, indeed, to the architect and the sociologist, is the task of planning such a city. A study of the inspiring experiment now under way at Letchworth must be left to another article, but it may be told here that the estate bought in 1903 by the First Garden City, Ltd., comprises 3,818 acres, costing £40 an acre, in the north of Hertfordshire, within an hour from London. The estate included the hamlets of Letchworth, Norton and Willian, with total population of some

five hundred souls. Letchworth Hall, a fine old Tudor and Jacobean baronial pile, lately converted into a charming inn, is the most distinguished edifice on the property. Letchworth church, close by, dates from the year 1280. So far as possible, every natural feature, as Letchworth Lane, and every existing building meriting it, will be left undisturbed.

To those supporting this admirable project, and to the thousands more that are following its progress, an integral feature of the Garden City movement is the fact that it makes no call upon philanthropy, but rather appeals to capitalists seeking a sound investment. Buying stock in First Garden City, Ltd., offering a cumulative dividend restricted by charter to five per cent, involves no charity, and careful investors have already subscribed for shares aggregating £116,000. The company's net revenue, above this dividend, is bound legally to be applied to the estate. Rents are put high enough to pay fixed charges and provide this necessary surplus, but are extremely low. What will Americans say to a city cottage, new and comfortable, with six or seven rooms, and costing, inclusive of taxes, but \$1.50 a week? And no house has less than one-twelfth of an acre of ground about it.

At Letchworth not only is the shadow of philanthropy absent, but particular care is taken to avoid over-development of the paternal element in administration. Ebenezer Howard points out that numerous experiments in community life have failed because they robbed the individual of liberty of thought or action. The organization has been everything, the unit nothing. Man habitually refuses, if he be worth anything, to yield his right of initiative, his personal freedom. The Garden City seeks no more control over its dwellers than does Boston or Birming-

ham. Municipal undertakings, beyond the universal ones of supplying water and drainage, and the special one of laying out the town in advance and passing upon the artistic as well as the strictly utilitarian quality of house plans, will be few. Independent enterprise in building and exploiting is eagerly sought. Human nature's make-up has not been ignored.

When Letchworth has been fully developed, it is expected that similar enterprises, each better planned than its predecessor, will quickly follow in other localities. There might be a whole system of such places, though each town must re-

main in the center of its own estate, with its own "hinterland" to draw from and to supply. As the final outcome of the Garden City movement, Mr. Howard foresees a great exodus from overcrowded cities, a fall in land values therein and a new stimulus to country life in England and elsewhere.

Meanwhile the Letchworth pioneer project goes forward hopefully. In another article will be given some account of its development and of a novel exhibition of cheap cottages lately held there, a show that drew visitors from all Britain and from overseas.

(To be concluded)

A New House with a Garden

THE PROPERTY OF C. L. RING, ESQ., AT SAGINAW, MICH.

Designed by Charles A. Platt, Architect

THERE is often cause for speculation when it is acknowledged that the houses of one hundred years or more ago express comfort and a certain personal distinction, that so little regard is shown for the simple means by which these effects were produced. That so obvious an expedient as symmetrical arrangement, so evident a method as that of balanced proportions, should not only be ignored but apparently unappreciated is manifested by the prevalence of artificial picturesqueness and by the fatuous variety of a large majority of American country houses. An unobtrusive formality in plan and in environment marks a house with distinction as sobriety in dress stamps the gentleman in life. There are enough accidents of light and shade between dawn and evening, enough picturesqueness of detail in the play of foliage in the breeze, with-

out assisting either by a studied variety of mass and form in architecture.

The charm of the mansions and of even the smaller houses of the past lies in their inherent orderliness, the just balance of their proportions, the straight paths to their portals, the demure propriety of their appearance. This architecture could be dull but never flippant, uninteresting but seldom irritating, and, if refined, had elements of dignity which gave value to the least important buildings. It is very gratifying, after decades of riotous, lawless experiment, to note a reversion to the orderly type, a reversion which is not that of

mere imitation, but is discriminating, choosing the essentials of good planning and of symmetrical masses, and clothing the design with individual characteristics suited to the requirements of the problem. Such a design is that of



A VIEW OF THE GARDEN



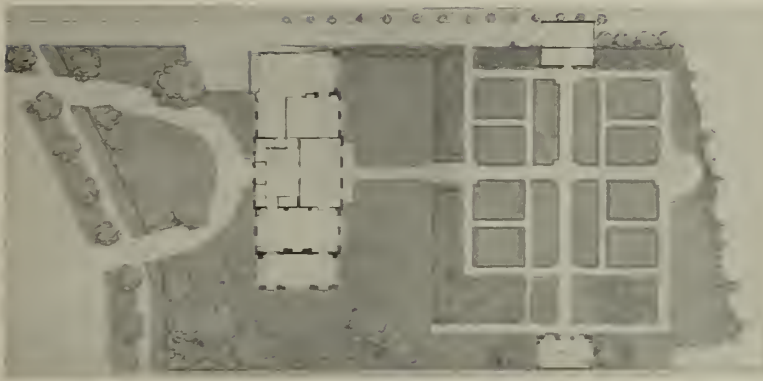
THE SIDE OF THE HOUSE TOWARD THE STREET

Mr. Platt for the house and garden for C. L. Ring, Esq. The lot is deep but not wide, yet by the disposition of forecourt and garden breadth of effect is obtained, and either façade is equally attractive; a broad, ample lawn stretches before the main entrance and the house itself spreads low across the lot. It has no apparent basement, but gives the impression of mutual relation between the lawn

and terrace and the first floor, which is obtained by keeping both nearly upon a level. The lot evidently pitched away from the road, and gave opportunity for a terrace at the rear between the house and garden; a slope covered with shrubs and vines connecting the terrace with the garden. There is a wall about this garden, separating it from the less formal grounds and from the envi-



THE SIDE OF THE HOUSE TOWARD THE GARDEN



THE PLAN OF THE HOUSE AND GROUNDS

ronment of trees, and an occasional piece of open balustrade, a seat or a pergola in the wall terminates each path. Lattices, window boxes and light balconies suggest the intimacy between the occupants and their vines and flowers, while the glazing of the end of the piazza towards the road indicates the desire for a seclusion which characterizes those who desire quiet. Altogether this is a lovable type of house which also has simple dignity. C. H. W.

"Y^e Olde English Room"

OF THE HOTEL THORNDIKE, BOSTON

SHOWING HOW AN OLD HOUSE HAS BEEN ALTERED INTO A PICTURESQUE DINING-ROOM,
CONSTITUTING A PROFITABLE ADJUNCT TO A MODERN HOTEL

Designed by Arthur H. Vinal, Architect

ONE of Boston's typical old house fronts has been changed in aspect and purpose by the building of "Y^e Olde English Room." It is an addition to the Hotel Thorndike. Like the hotel itself, it overlooks Boylston Street and the Public Gardens at one end and, extending through the block, has a frontage at the other upon Providence Street, at a point where that street debouches upon Park Square. The old residence

with brick front adjoining the Thorndike has long been the property of the hotel, the upper stories being used for guest chambers. The first floor contained a billiard-room and a smoking-room at the rear and, at the front, a retail store. All of these were displaced to gain the greater revenue to be derived from a new restaurant of a sort which appeals to the increasing number of people who enjoy eating amid attractive surround-

ings and whose eyes are wont to wander thither from food, the newspaper or the bill of fare.

The curved bay-windows next the hotel, and so characteristic a feature of the few dwellings which still remain beside Boston Common, have now at their base a picturesque



THE FRONT UPON PARK SQUARE

half-timbered wall pierced by swinging casements and crowned with little gables roofed with red tiles. The doorway upon Boylston Street is marked by a slight projection and a roomy vestibule, while upon the Park Square end the entrance has the form of a quaint porch. Such details as these, surrounded as they are with plaster panels of

each. The edges of the tables within these spaces are hinged so as to permit easy entrance and egress. The benches are upholstered in orange-colored leather. The walls above the partitions and wainscot are of the same color, likewise the plastered surfaces of the ceiling which appear between the spans of heavy beams. All the



THE BOYLSTON STREET FRONT

a mellowed gray and ornamental outlines of weathered woodwork, give an effect far removed from the commonplace, and which the cultivated eye is keen to discern from afar.

Indoors one large space was obtained, the depth of which can be judged from the upper illustration on page 99. The walls are divided by means of partitions, seven feet high, into booths which seat from two to eight persons

wood is oak, and it was finished with a filled stain of a greenish brown color which was rubbed off, leaving the grain displayed. Large red English tiles cover the floor and complete the brilliant color scheme of the interior.

At the left of the Boylston Street entrance is a convenient reception or waiting room for ladies and gentlemen, where writing tables and easy-chairs, grouped before a fireplace, suggest a home



A VIEW SHOWING THE RANGES OF TABLES AND BOOTHS



A VIEW INSIDE THE PARK SQUARE ENTRANCE SHOWING THE MUSIC GALLERY



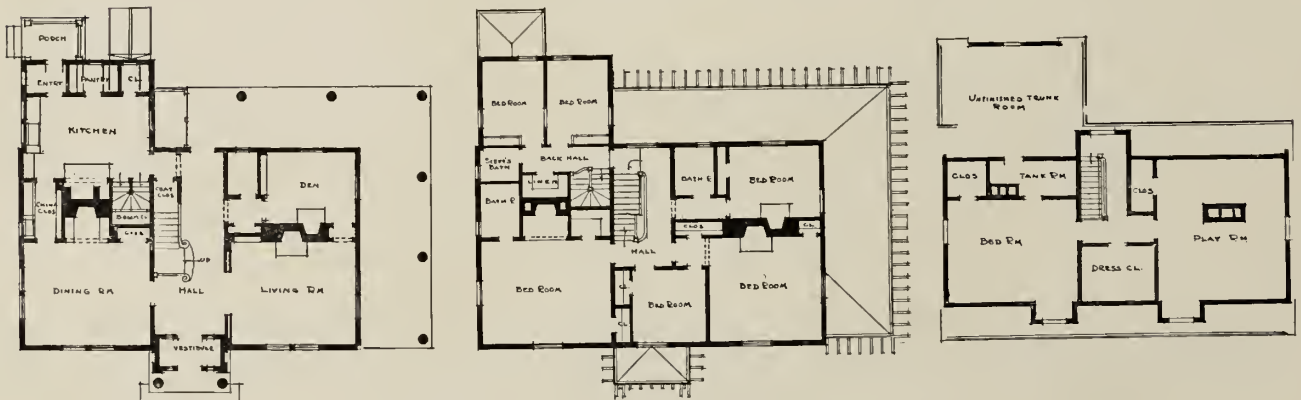
A VIEW LOOKING INTO THE BOOTHS



THE RECEPTION-ROOM



AN EIGHT THOUSAND DOLLAR HOUSE

Designed by James Purdon, Architect

THE FIRST, SECOND AND THIRD STORY PLANS

agreeable. The breadth of the windows as compared with their height assists the low effect which the architect has valued and further sought by the laying of his shingles so grouped as to make strong horizontal lines around the building. Projecting rafters of the roofs await the growth of vines over veranda and entrance porch. A scheme of planting has no doubt been thought out, and one suspects the rugged wall built across the front of the lot is to border a growth of barberry or other semi-wild and lusty shrubs. In stating the cost of the house it will be easily seen

that no funds have been wasted, but that the owner has obtained a maximum of comfort for the least outlay.

For several centuries wood has been the favorite material for dwellings in New England, and it is interesting to notice how the traditional forms of the past survive in the variant types of houses built during the last fifteen years.

In the case at hand the gambrel roof is especially characteristic, and the entrance porch differs only in detail from many charming old examples.

"GALLIA" Electric Carriages

MANUFACTURED BY

LA SOCIÉTÉ L'ÉLECTRIQUE

PARIS, FRANCE

*First Prize and Gold Medal (highest award) at Paris Salon
last three consecutive years - 1902, 1903, 1904*

By special
appointment
to
H. M. the
King of
Spain



Used by dis-
criminating
purchasers
everywhere

For Winter Use

"GALLIA" Electric Carriages, with their luxurious appointments, elegance of finish and perfection of locomotion, are *ne par excellence* for cold weather service.

LAUNDELET, Type G 3, illustrated above, is the ideal motor carriage for winter urban service. It is the fastest electric coach on the market and possesses many unique and exclusive advantages. Maximum speed 20 miles per hour, 8 intermediate speeds, a fine example of our "de luxe" product.

CATALOGUES AND INFORMATION ON REQUEST

NEW YORK BRANCH

BERNARD MAURICE DUFRESNE, COUNT ARMAND DE GONTAUT BIRON

Sole Representatives U. S. A. and Canada

152 West 38th Street



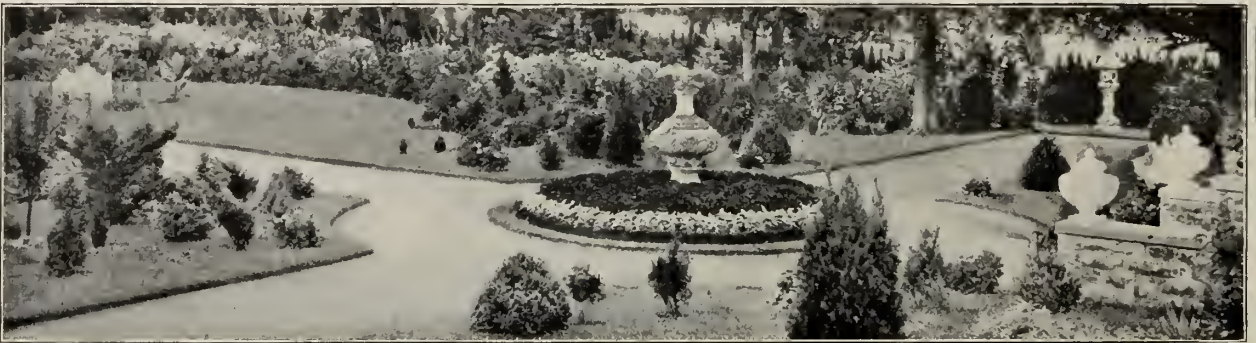
New York City

What we are trying to do

FIRST. To grow the largest and most perfect shaped trees and shrubs that will stand moving and transplanting successfully, believing that at the present time many who build homes become tired of the bareness of their grounds and are looking for stock that will give immediate effect.

SECOND. To sell only such trees and plants as we believe will live and thrive in the localities in which they are planted and make of each customer a friend.

THIRD. To grow and introduce better varieties of carnations every year.



FOURTH. To design and plant gardens as good as this.
AS IT IS TO-DAY.

We have personally selected in Europe and America 100 acres of the most perfect trees and shrubs we could find.

Our business has increased 100 per cent during the past year, and much of this has been accomplished through the recommendation of former customers.

We have been awarded 3 gold medals, 6 silver medals, the Lawson medal, besides over 100 certificates of merits and special diplomas.

Why not to-day write us particulars of contemplated improvements on your place? With our experience we may be able to show you how to soften the hard angles and hide the undesirable views at a slight expense. One of our representatives will call upon request.

Price list of ornamental evergreens, trees, shrubs and hardy plants free.

COTTAGE GARDENS CO.

QUEENS, L. I., N. Y.

ESTABLISHED 1887.

INCORPORATED 1893

MYCENIAN MARBLE

IS THE HIGHEST GRADE OF
MANUFACTURED MARBLE,
AND THE ONLY ARTIFICIAL
MARBLE THAT IMITATES THE
NATURAL.

SOLE MAKERS

Mycenian Marble Co.

524-526 WEST 34th STREET - - NEW YORK

Telephone 2542 38th Street

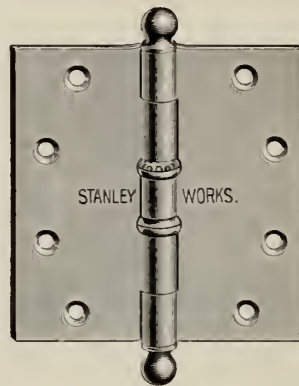
Stanley's Ball Bearing Hinges

— IN —

WROUGHT BRONZE AND STEEL

No Wearing Down of Hinges

No Creaking of Doors



No Need of Oiling

In All Finishes

THE STANLEY WORKS

New Britain, Conn.

New York.

Chicago.

Fireproof Your House

INDOORS AND OUT

Eighty thousand wooden houses were burned in the year 1904. The loss of the country through fire amounted to nearly two hundred and fifty millions of dollars. The best fire retardants for wood, fabric, theatre stage scenery, etc., are made by us.

SOLE MANUFACTURERS OF

Linseed Oil Fireproof Paints

National Fireproof Paint Corp.

JOLIET, ILL.

Thomas Ellison Photographer

Architectural Photographs a Specialty

I refer to the publishers of "Indoors and Out," for whom I make many special views. Most of the photographs in illustration of "The Newtons," this issue, were taken by me.

82 Water Street
BOSTON

DECEMBER

VOL. I

NO. 3

INDOORS AND OUT

A MONTHLY MAGAZINE
DEVOTED TO ART
AND NATURE



ROGERS AND WISE CO.
PUBLISHERS
BOSTON

PRICE \$3.00 A YEAR

SINGLE COPY 25 CENTS

RUSSIAN HANDICRAFT

EMBROIDERIES

LACE AND NEEDLEWORK

HAND-WROUGHT COPPER,
BRASS AND SILVER WARE

SAMOVARS AND TEA SETS

CHINAWARE



TABLE LINEN

QUAINTLY DESIGNED AND
LACQUERED FURNITURE

HOMESPUN FABRICS
FOR HANGINGS

FLOOR COVERINGS AND
COSTUMES

ARTISTIC AND USEFUL HOLIDAY GIFTS

FROM THE WORKSHOPS OF RURAL RUSSIA

ODD OBJECTS DIFFERENT FROM ANYTHING ELSE OBTAINABLE IN THIS COUNTRY

**THE
RUSSIAN
IMPORTING
CO.**

Telephone, Back Bay 2481-4

THE RUSSIAN IMPORTING CO.

355 Boylston Street

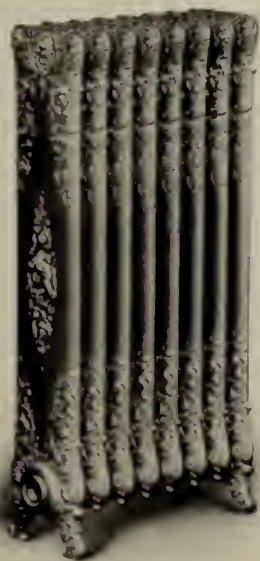
BOSTON

MOSCOW

ST. PETERSBURG

Art Radiators

We make many different types of AMERICAN Radiators, for warming by Steam and Water, which exhibit graceful outlines and artistic beauty in every angle. Their ornamentation is modeled from classic ideals executed in sharp, clear cut bas-reliefs, while the plain surfaces are as smooth as bronze,—giving the heating outfit the touch of elegance.



THE VERONA

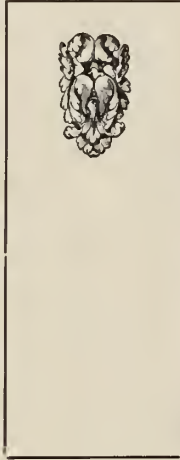
Our elaborate catalogue, "Radiation and Decoration," illustrates some of these features and also assists the property owner or architect by suggestions for decoration and location. Inquiries are very welcome.

IDEAL Boilers
IDEAL Tank Heaters
AMERICAN Radiators

AMERICAN RADIATOR COMPANY

General Offices . . . 282-284 Michigan Avenue, Chicago

New York - 42-44 East 20th Street	Cincinnati - 336 West Fourth Street	Minneapolis - 229 Fifth St., South
Boston - 129-131 Federal Street	Detroit - 225 Jefferson Avenue	Kansas City - 313 East Tenth Street
Philadelphia - 1342 Arch Street	Chicago - 282-284 Michigan Avenue	Denver - 831 Fifteenth Street
Baltimore - 109 East Lombard Street	Milwaukee - 126 Sycamore Street	Seattle - 1215-1216 Alaska Bldg.
Buffalo - Court and Franklin Streets	St. Louis - 207-209 North Tenth Street	Brantford, Ont. - Market Street
Pittsburg - 926 Farmers' Bank Bldg.	Omaha - 413 to 417 South Tenth Street	London, E. C. - 89-90 Shoe Lane
Paris - 24 Rue de Mogador	Berlin - 35 Alexandrinen Strasse	



H. C. Pelton, Architect, New York

Cabot's Shingle Stains

The Original and Standard Shingle Stains

Distinguished by their soft depth and freshness of color, richness of tone and durability. No muddy or greasy effects, no blackening, no washing off. They have stood the test over twenty years.

Cabot's Sheathing and Deafening "Quilt"

Not a mere felt or paper, but a thick, resilient cushion of dead-air spaces, giving the most perfect conditions for the insulation of heat and the absorption of dissipation of sound waves.

Samples and full particulars sent on application

Samuel Cabot, Sole Manufacturer, 141 Milk Street, Boston, Mass.

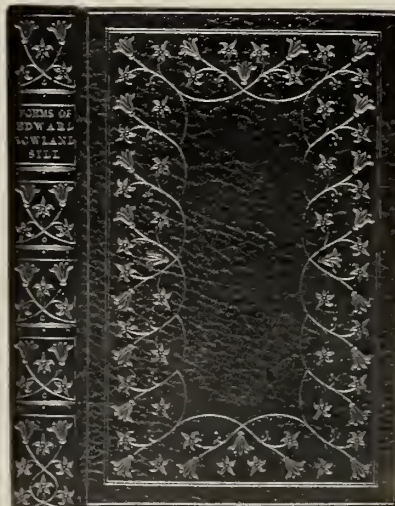
The Rose Bindery

3 Somerset Street

Phone, 1843-2 Hay.

BOSTON

We solicit your patronage for book-binding of every description. Special equipment for the production of fine bindings, unsurpassed in workmanship.



Scientific preservation of old manuscripts. Exquisite photograph mounting—an adhesive process exclusively our own and admitting the use of thin mounts employed.

DISCRIMINATING TASTE

THOROUGHNESS

PERFECT WORKMANSHIP

F. W. GARRISON
President

G. D. WELLS
Treasurer

F. C. D. PALMER
Gen'l Manager



TECO POTTERY

offers a great variety of artistic
designs particularly appropriate

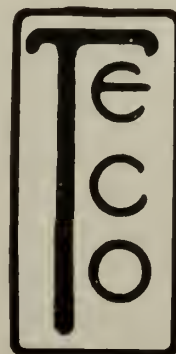
For Indoor and Outdoor Decoration

The Teco Booklet which illustrates and describes many charming designs suitable for lawns, verandas, reception halls, conservatories, libraries, drawing rooms, etc., is sent on request.



Correspondence solicited from
landscape gardeners, florists, deco-
rators, etc.

The Gates Potteries
649 Chamber of Commerce
C h i c a g o

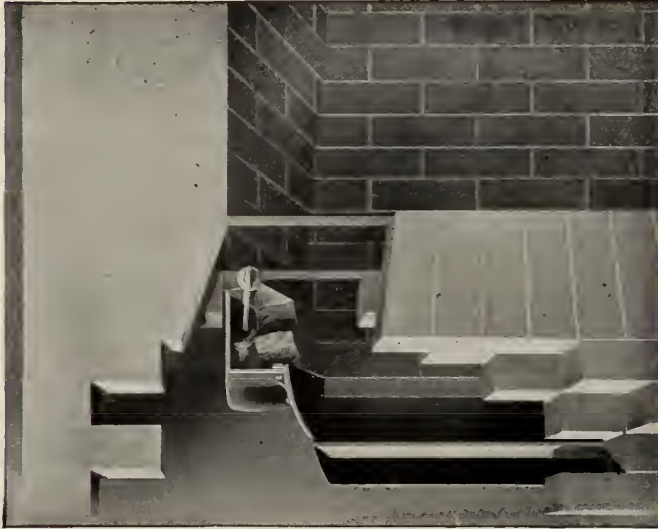


INDOORS AND OUT

The Ripley Perfect Fireplace Damper

Specified for all Government Buildings at West Point, N. Y.

ALWAYS GIVES SATISFACTION



STEARNS & WATERMAN

Tiles of All Kinds : : : Fireplace Materials and Fittings

1 WASHINGTON STREET

BOSTON, MASS.

INVESTIGATE CONDENSED BILLING UPON THE UNDERWOOD VISIBLE TYPEWRITER



CONDENSED BILLING upon the UNDERWOOD embodies all that it implies.
No matter what typewriter you now use, or have used, the typewriter you will eventually use is the
UNDERWOOD.

Allow us to send you a machine for your examination.

UNDERWOOD TYPEWRITER CO.

206 Devonshire Street

Boston, Mass.

Telephone, 3001 Main.

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

ROGERS AND WISE COMPANY

PUBLISHERS

85 Water Street, Boston, Mass.

Copyright 1905, Rogers and Wise Co.

Entry as Second-Class Mail Matter pending

SUBSCRIPTION PRICE \$3.00 A YEAR IN ADVANCE. FOREIGN SUBSCRIPTIONS \$4.00

SINGLE COPIES 25 CENTS

For sale by all newsdealers in the United States and Canada and by the American News Co. and its branches

Contents for December

VOL. I

1905

No. 3

PRINCETON — A Typical American University Town and its Beautiful Architecture	
By Howard Crosby Butler	103
(Illustrated)	
THE CLUBHOUSES OF A GREAT UNIVERSITY — Homes of the Upper-class Clubs at Princeton	
By John Rogers Williams	121
(Illustrated)	
THE NEW BROOKLYN BRIDGE TERMINAL	
By Paul Van Neck	128
(Illustrated)	
THE FIREPLACE IN THE HOME	
By Edward N. Vallandigham	131
(Illustrated)	
THE GARDEN CITY — II. (Concluded)	
By Samuel Swift	137
(Illustrated)	
ARCHITECTS' OWN HOMES — I — The House and the Garden of C. Z. Klauder, Esq.	
By Frank Miles Day	146
(Illustrated)	
A MOTOR INN	
By C. C. Zantzinger	152
(Illustrated)	
OLD BULLACH HALL, Roswell, Georgia	
By Corinne Horton	153
(Illustrated)	
INDOORS AND OUT Competition Awards	154



THE SOCIAL FIRESIDE OF AN AMERICAN UNIVERSITY
THE LIVING-ROOM OF THE HARVARD UNION
McKim, Mead & White, Architects

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

VOL. I

DECEMBER, 1905

NO. 3

PRINCETON

A TYPICAL AMERICAN UNIVERSITY TOWN AND ITS
BEAUTIFUL ARCHITECTURE

BY HOWARD CROSBY BUTLER



TO the majority of the thousands who daily pass upon the great line between New York and Philadelphia, Princeton is but the name of a town, or perhaps the name of a University. Yet the more observing of these passers-by cannot fail to notice, at a few miles to the west of the railway, a bold sky-line, broken by battlemented towers and low spires, rising to a considerable height above the intervening country, and suggesting a mediæval town set thickly about with trees, dominating a quiet landscape.

To those who know the place, to those who leave the main line of travel and take the little Junction train that climbs the gradual ascent to the crest of the ridge on which the town is set, Princeton, even if it have no other interest, has the charm of be-

ing a unique American town, a town that is rapidly becoming, in its architectural aspect, one of the most interesting places in the country. This is true, not solely because here, and at this moment, a great University is working out architectural problems upon a grand scale, and at the expenditure of hundreds of thousands of dollars, but because the town itself is devoting its energies to the evolving of an ideal village, and because the whole neighborhood round about is being rapidly converted from a poor farming district into a region of magnificent country places.

Princeton is fortunate in its location, placed as it is equidistant between the two great cities of the East, upon the highest ground between the mouth of the Hudson and lower waters of the Delaware, commanding a distant view, and provided with the more useful benefits of pure water



THE RAILWAY ENTRANCE TO PRINCETON

and good drainage. Though within easy reach of two great cities, the town is far enough removed from the chief avenue of traffic to be free from the drawbacks of a way station; and the trolley lines which connect it with the capital of the state have not been

permitted to mar the dignity and safety of its streets, but come across the country and enter the town unobtrusively.

Princeton, moreover, has been fortunate in its past. The town came into being and the University was founded in Colonial days, and the nucleus established during the early years of the Republic has given character to all later developments. During the period when the taste of the country was at its lowest ebb, the University was poor and the town stood still; and at the time when taste was reviving the University and the town both entered upon an era of prosperity, and a period of great building activity began, which, with a few exceptions, was guided by competent hands, and is still in the ascendent



THE MAIN GATEWAY OF THE CAMPUS
McKim, Mead & White, Architects

under the guidance of the best architects in the land.

A typical University town, Princeton has ever been dependent upon the great institution of learning that from the first has ruled its destiny. Both have much to interest the historian and the

antiquary. The University still preserves, as monuments of its early history, Nassau Hall, the oldest college building now existing in America, where the Continental Congress sat during the troublous times in Philadelphia, besides an ancient dormitory, a lecture hall, and the residence of the early presidents of the college, all built in the dignified and reserved style of the first American architecture. The town, originally laid out with broad straight streets, shows an old church built on simple classic lines, an ancient tavern, and a number of houses of the Colonial period, in one

of which lived a signer of the Declaration of Independence. The grounds of the college and the streets of the town were planted out with trees



THE NEW GYMNASIUM

Cope & Stewardson, Architects



STAFFORD LITTLE HALL

Cope & Stewardson, Architects

that are now the pride of the neighborhood. The huge buttonwood trees of the dean's yard, still called the Stamp Act trees, the colossal weeping elms and the long row of catalpas, opposite Trinity Church, are the delight of all tree lovers.

With a nucleus such as this, historical buildings, spacious streets and aged trees, the great building operations of to-day cannot take away the appearance of age from Princeton. The passing of a century and a half has not disturbed its historical traditions; yet the place has developed, upon this foundation, along lines that

make it unusual in America, totally different from any town on the Continent of Europe, and not a duplicate of the University town in England, though the resemblance to this last is perhaps the closest.

Princeton is a great rural University, owning or controlling its own broad acres of field and forest. The tendency that has always existed, and that is still fostered, is to make the domain of the University also its habitation. So far as it is possible to provide for the rapid increase of numbers, the students live on the campus; their work,



INTERIOR OF THE NEW GYMNASIUM



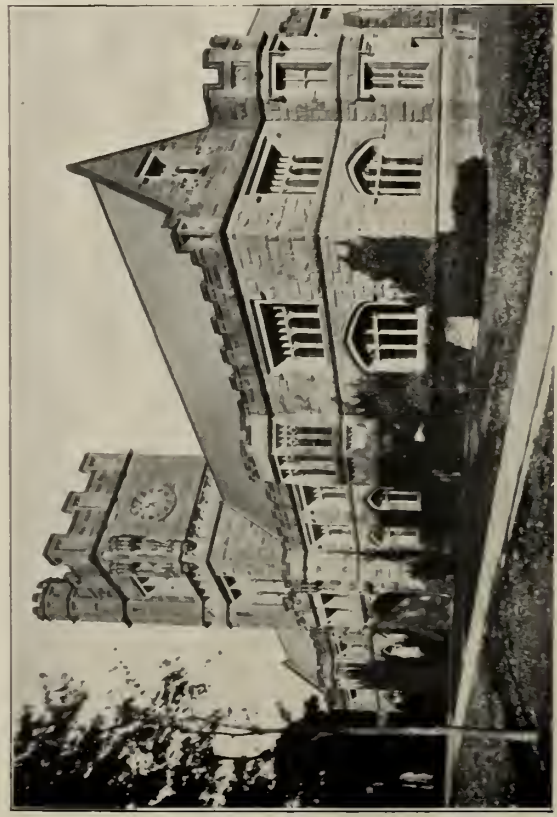
BROKAW MEMORIAL

J. Huston, Architect



DODGE HALL

Parish & Schroeder, Architects



THE LIBRARY

William A. Potter, Architect



ALEXANDER HALL

William A. Potter, Architect



CLIO HALL

A. Page Brown, Architect



THE ART MUSEUM

A. Page Brown, Architect



SEVENTY-NINE HALL

Benj. W. Morris, Jr., Architect



LOWER PYNE

R. C. Gildersleeve, Architect



UPPER PYNE

R. C. Gildersleeve, Architect

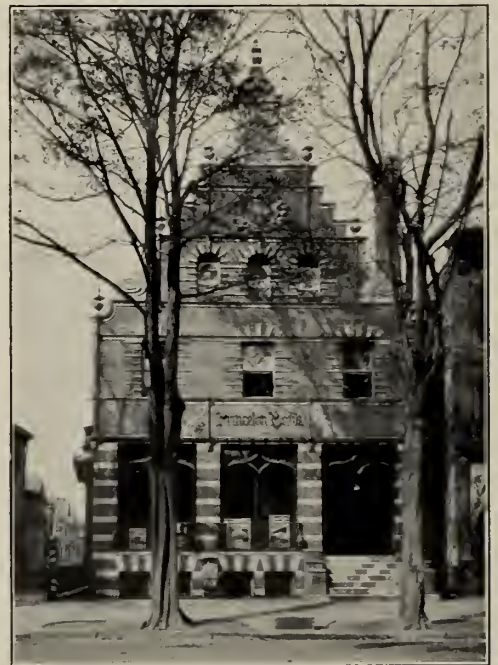
their play, their study, their leisure and their sleeping hours are spent upon the estate of their Alma Mater. They have a little world all of their own. Their country-side embraces shady parks, broad meadows, wooded glens, and soon will have its stretch of water. Their city is set on a hill, and it is to be a walled city; indeed the circuit wall is well begun, as the visitor discovers upon his arrival. Alighting from the train he sees high walls extending to the right and left, and a massive tower in the

middle, beneath which is the

chief entrance to the students' city. It is soon perceived that the wall is inhabited, that it is composed of a long series of residential buildings which are entered from within the wall, but which have a host of windows and graceful oriels looking outward into the world. A broad flight of steps mounts to a noble arch through which one passes on to the campus, — the student domain, — with its full complement of buildings designed to fulfill every need of the life of the student community. Buildings old and new, buildings gray with age, half clad with ivy, and buildings bright and new,



THE TOWER OF LITTLE HALL



THE PRINCETON BANK



THE RESIDENCE OF DR. MAGIE

Cope & Stewardson, Architects



THE RESIDENCE OF JUNIUS SPENCER MORGAN, ESQ.
Cope & Stewardson, Architects

fresh from the hammer and chisel, extend in every direction. The greater number of these buildings are called dormitories, though in reality they are compartment houses; for there are few citizens of the community who have not at least two rooms, a living-room and a sleeping apartment. The first building that greets the eye is the hall of audience — Alexander Hall — with

its ambulatory of Norman arches and its sculptured façade. To the left is the old gymnasium and the observatory, to the right three of the older dormitories. The buildings of the University are not crowded together, nor are they strung out in long rows as the manner of some is, but they are grouped somewhat irregularly about large open spaces of greensward planted with trees



MR. MORGAN'S GARDEN



THE RESIDENCE OF PROFESSOR NEHER

J. P. Turner, Architect

and shrubbery. This arrangement, which follows largely the natural conformations of the ground, lends the charm of variety, and provides a succession of vistas, each presenting a new and usually pleasing effect.

The open space next to the one adjoining the entrance is the agora of college life, a large quadrangle of smooth lawn set with trees and surrounded with buildings more systematically arranged than in the other quadrangles. In the center of the green is a sanded circle edged

with flat stones, like the orchestra of an ancient Greek theater, and in the center of the circle is the historic cannon of Princeton, buried muzzle down up to its trunnions; this is the axis of the University. On one side of the quadrangle rises the rear wall of Nassau Hall, adjoining it on the east side of the square is the great new library, the center of studious activity, with its spacious stacks and its numerous separate studies, or seminary rooms, devoted to the special pursuit of different branches of the arts and sciences. On



"DRUMTHWACKET," THE RESIDENCE OF MOSES TAYLOR PYNE, ESQ.



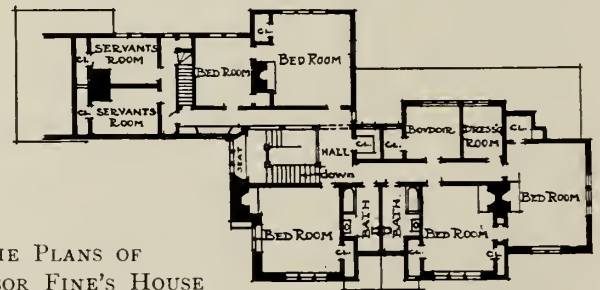
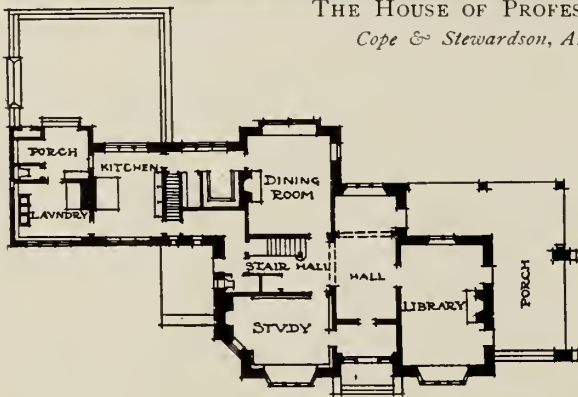
THE GARDENS OF "DRUMTHWACKET"



THE ESTATE OF MOSES TAYLOR PYNE, ESQ.



THE HOUSE OF PROFESSOR FINE
Cope & Stewardson, Architects



THE PLANS OF
PROFESSOR FINE'S HOUSE

the other side, facing Nassau Hall, are two buildings in white marble, the halls of the two literary associations, the American Whig and Cliosophic Societies. These twin buildings, the particular haunts of literature and the forensic arts, are suitably designed in the purest classic style; their six columned Ionic porches are among the best examples of Greek architecture to be seen on this side of the Atlantic.

In all directions from this square open the other quadrangles, and beyond these, still others, stretching along the summit of the ridge and down the slope toward the valley that is soon to become a lake. Upon one of these quadrangles are

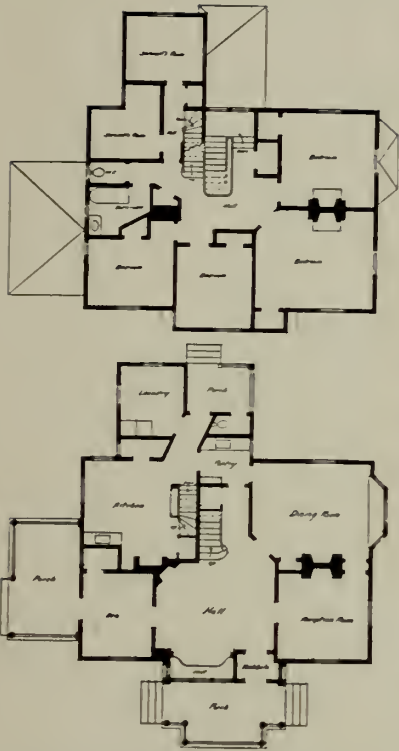
the School of Science and the general recitation hall, upon another the Marquand Chapel, Murray-Dodge Hall,—the home of the Y. M. C. A.—and the Art Museum; others are composed entirely of residential buildings. One of the most interesting groups is that made up in part of the wall dormitory and the façade of the splendid new gymnasium.

Long vistas down shaded avenues are to be had at many points, one

through the arch of entrance to the students' athletic field, and far down the slope, another through the two great arches of the library down a straight street toward the "Varsity Field." The president, the ruler of the academic com-



MR. ROBERT GARRETT'S RESIDENCE



A DWELLING ON THE MURRAY ESTATE

W. E. Stone, Architect

munity, and his prime minister the dean live in mansions of suitable dignity in the midst of the college buildings. "Prospect," the president's home, stands in the midst of a wooded park; the deanery, which was the old presidents' house, faces the main street of the town.

During the great building period at Princeton, that is to say for the last ten years or more, many experiments in architecture have been tried with but few unfortunate results. Some of our best architects are represented in the college build-

ings. The Marquand Chapel was designed by the late Mr. Hunt, the Commencement Hall by Mr. Potter. These two buildings were designed under the influence of the Romanesque revival inaugurated by the late Mr. Richardson. Whig and Clio, with their Greek porches, are works of the brief and brilliant career of the late Mr. Page Brown. The library is another work of Mr. Potter, a large building disposed about a court, with arched passages under massive towers, opening from the court toward the east and west, through which passes one of the chief highways of the campus. This building is in the late Gothic

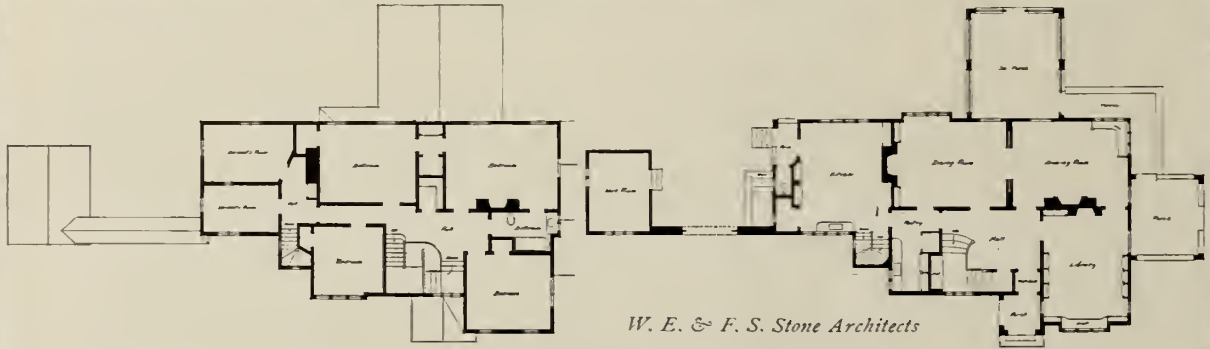


THE HOUSE OF J. B. CARTER, ESQ.

W. E. Stone, Architect



THE FRONT



THE RESIDENCE OF W. U. VREELAND, ESQ.



THE REAR



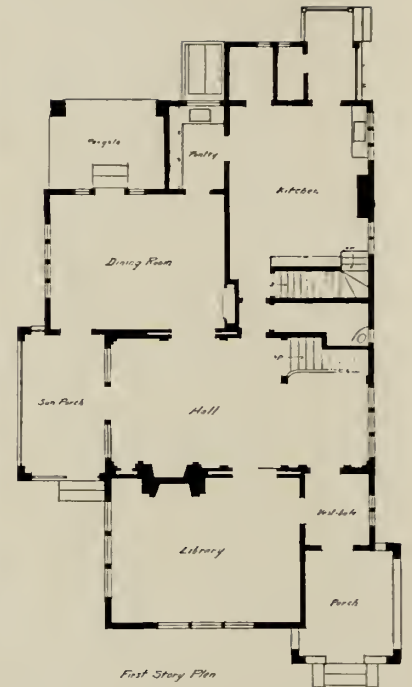
THE RESIDENCE OF PROFESSOR WEST



William E. Stone, Architect



THE HOUSE OF H. C. BUNN, ESQ.
W. E. Stone, Architect



style; its great western tower is one of the features of the campus, suggesting some of the older buildings at Oxford. Blair Hall, the first section to be built of the wall dormitory, with its splendid tower and gateway which make so pleasing an introduction to Princeton, was designed by Messrs. Cope and Stewardson, and so happy was the effect when the building was completed that the style in which it was designed—the Collegiate Gothic—was practically chosen as the style which Princeton's future architectural development should follow. Another long section of wall dormitory—Stafford Little Hall—and the Gymnasium, both designed by Cope and Stewardson, soon followed, completing a striking group of academic buildings along one end of the campus. The library had been built of brownstone, like the chapel which preceded it; Alexander Hall was of light limestone with brownstone trimmings; Blair and its immediate successors were built entirely of light limestone with white limestone trim. The whole effect was harmonious and beautiful. When Mr. Morris designed the Memorial Dormitory of the Class

of '79, at the opposite end of the campus, the Collegiate Gothic was still adhered to, and brick of a deep reddish tone with limestone trim was tried as an experiment. The effect is charming and gives variety to the color scheme.

The Collegiate Gothic, as employed in the buildings of Princeton, has certainly proved to be the most suitable style for a rural university, adapting itself, as no other style will, to uneven surface conformations, lending variety of line and mass in broken ridges and playful fenestration, to the most charming combinations of light and



THE HALL OF MR. BUNN'S HOUSE



THE HOUSE OF H. C. BUNN, ESQ.
Showing the Entrance Porch

shade, and composing, with a verdant setting of trees, vines and shrubbery, ever changing pictures of rural beauty.

Of the three materials chiefly employed in the buildings, the light colored limestone is perhaps the most effective in combination with the dark hue of the evergreen ivy, the lighter greens of the summer trees, and the brilliant hues of the autumnal ampelopsis. The brownstone gives a sombre variation, not unpleasing to the color scheme, and serves to bring the old and new into closer harmony, while the deep red brick affords warmth to what might otherwise be too

cold a general effect. The crystalline whiteness is not out of place for two similar buildings placed as the literary halls are; their brightness only serves to accentuate their purity of design, and sets them apart as jewels of classic art.

The one class of buildings that is not represented on the campus is the hall of refection; for the University has never seriously attempted to feed her own flock, and for this reason the students have, from time immemorial, formed "eating clubs" in certain houses of the town. These clubs have grown by slow degrees into institutions, having their own houses on a particular street.

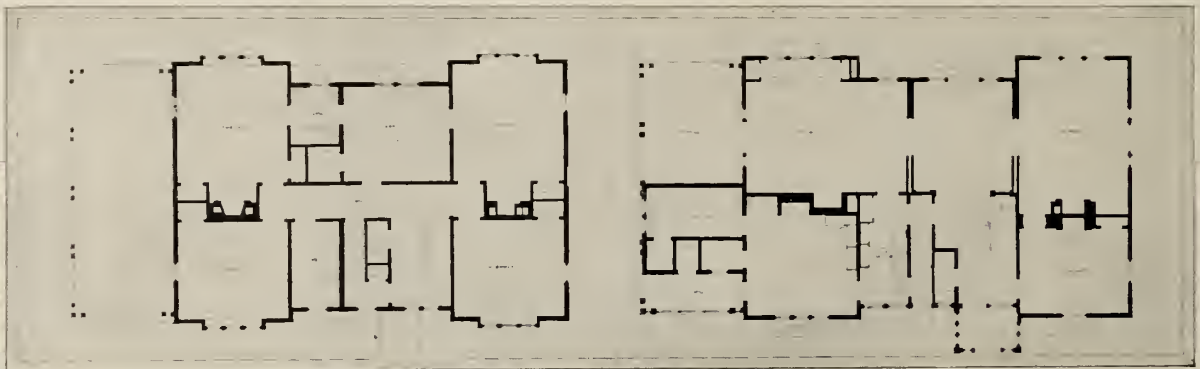


THE LIVING-ROOM OF MR. BUNN'S HOUSE

Princeton, from its location and from other more sentimental reasons, is the sort of place to which those who have once been students love to return. The alumni, weary of toil in town or living far in the West or South, come back to Princeton for week-ends and game days in such numbers that some years ago it was difficult for them to find comfortable accommodations. The outcome of the situation was the development of the old eating club into a graduate institution. The students made their clubs permanent, raising funds for their maintenance.



THE RESIDENCE OF JESSE LYNCH WILLIAMS, ESQ.



Raleigh C. Gildersleeve, Architect

The former members contributed until one club after another was able to build its own house with dining-rooms, libraries and billiard-rooms for the constant use of the student members, and bedrooms and baths for the convenience of the graduates whenever they should return. In this way Prospect Avenue, with its double file



AN OLD PRINCETON DOORWAY
No. 48 Library Street

of clubhouses, came to be one of the chief attractions of Princeton. Many styles are represented in the architecture of this street of clubs, the Tudor style in dark red brick, and in half timber, the Georgian style and the Colonial, besides several cottage types; yet the effect is most pleasing, and the street is interesting from end to end.

The character of the town of Princeton is unusual. Without industries, without large commercial interests, it has none of those features of the average town of its size which are objectionable from the artistic point of view. In addition to this the citizens are of an unusual type, a type that has always been interested in developing the beautiful side of the village, and intelligent in the application of its interest, as a number of semi-

public buildings demonstrate. The Princeton Bank, a building on the main thoroughfare and at the head of another important street, is an interesting example of the Flemish style. The Pyne Buildings, with shops below and student apartments above, are charming specimens of village architecture in English timbered style. Trinity Church is a beautiful Gothic design already mellowing with age. But the residential portions of the place are even more interesting. The residents are people of various interests; there are the old Princeton families, the people who conduct the business of the town, and the professors of the University, beside a goodly number of families who have settled in Princeton because they have friends connected with the University, or simply because they think Princeton a good place in which to live. The village is not divided into quarters according to the interests of the citizens; the merchant, the professor and the retired professional man have adjoining gardens. The residents build on the same street according to their means, but the



PROFESSOR WYCKOFF'S HOUSE



MR. J. P. CUYLER'S STUDIO



A COTTAGE ON "DRUMTHWACKET" ESTATE

hand of taste is visible in almost every house. Here is a stately Colonial mansion and beside it is a roughcast cottage overgrown with climbing roses. There is a costly stone house of the Elizabethan style, and beyond, an artistic combination of stucco and timber. Two styles seem to be trying titles for the supremacy in the residences of Princeton, the Colonial and the Tudor. The one may be taken to represent a perpetuation of old Princeton, and the other stands abreast with the later architectural developments of the University, though it is to be doubted if the owners have either of these thoughts in mind when they build. These two styles are capable of endless variation in material and color treatment, and as each house has a sufficient garden space about it to overcome incongruities of juxtaposition, the village becomes more and more attractive as the rivalry progresses.

The country seats that have recently been built and laid out in the beautiful rolling country around Princeton are for the most part the spring and autumn residences of well-to-do officers and devotees of the University, and of students of former years who have come back to be near their Alma Mater. In some cases old places have been rehabilitated; in others new sites are being laid out in parks and lawns. Here again

a wonderful variety of architectural styles has been employed with intelligence and skill. One of these residences is a fine old Colonial mansion, remodeled and enlarged and enhanced in beauty by the addition of an Italian garden, with fountains and balustraded terraces. Another is an American adaptation of the Italian villa built some sixty years ago, set in the midst of a park which age has beautified as no human agency can do. Another still is a stately hall of early Jacobean design, and there are others which represent a skillful handling of the styles of the reigns of Elizabeth and James.

From such a collection of beautiful houses within the village and in its environs it is difficult to single out any one as being of particular merit. There are several miles of attractive residences, showing all grades of expenditure and representing the expression of good taste in manifold varieties of domestic architecture. The pretty gardens, the close-cropped lawns, the well-trimmed hedges, the clusters of shrubs and masses of vine, and above all the magnificent trees which grace the architectural creations of Princeton, give a distinctive charm to the place and make it, not an ordinary country town, with a University beside it, but the University town *par excellence*, composed of a rural University and a village of villas.

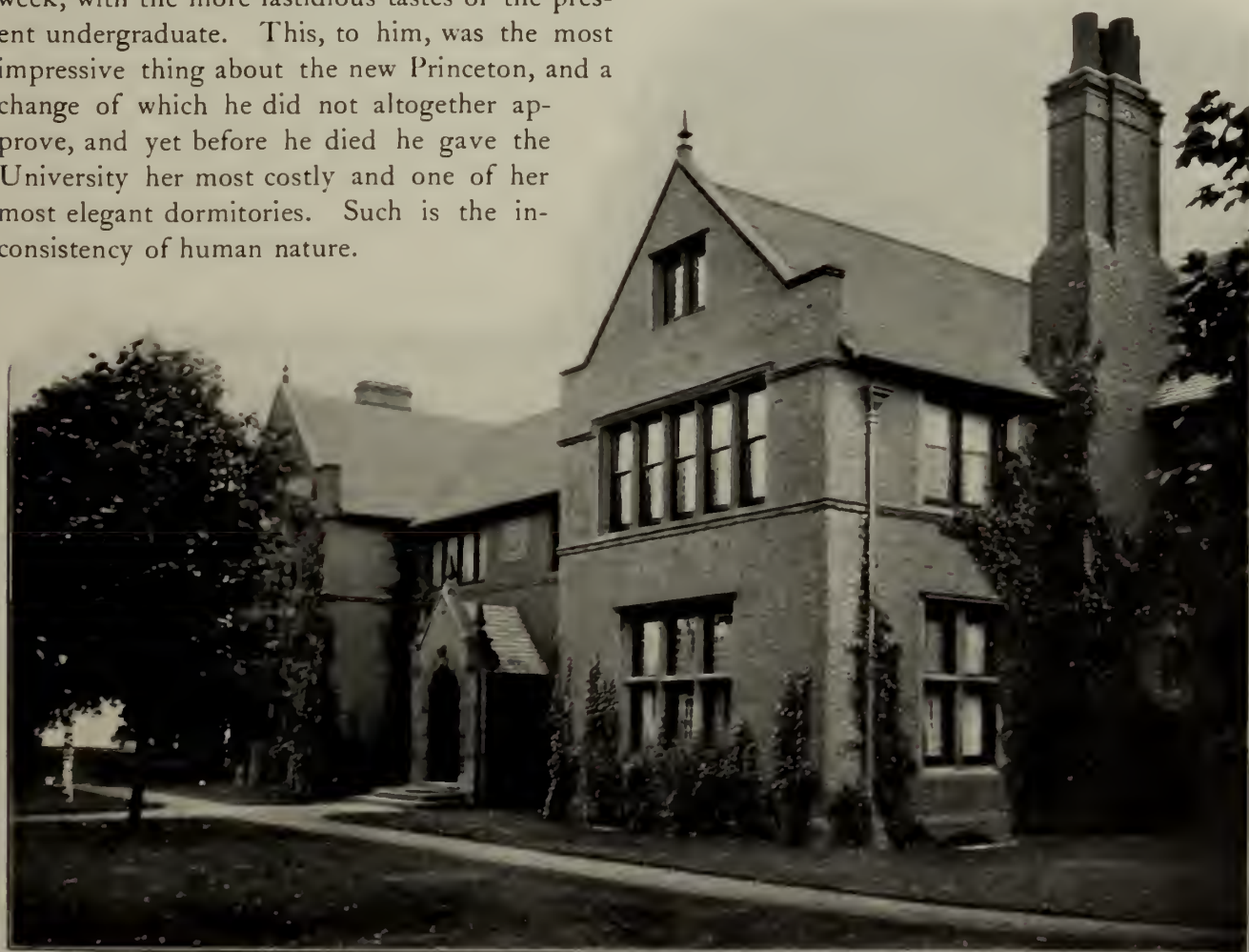
The Clubhouses of a Great University

THE NEW HOMES OF SOME OF THE UPPER-CLASS CLUBS AT PRINCETON

BY JOHN ROGERS WILLIAMS

TO a stranger perhaps the most striking feature of the undergraduate life at Princeton is its system of upper-class clubs and the handsome group of clubhouses which now extend along Prospect Avenue from the campus to the ball field. If he be an "old grad" back for, let us say, his thirtieth or fortieth reunion, he will most probably shake his head and inveigh against the luxury and extravagance of the rising generation, with the time-honored remark that such was not the case in his day. One prominent alumnus, who was graduated about the middle of the last century, when visiting here could never refrain from contrasting his early experiences in the old refectory, and the hash and eggs at two dollars a week, with the more fastidious tastes of the present undergraduate. This, to him, was the most impressive thing about the new Princeton, and a change of which he did not altogether approve, and yet before he died he gave the University her most costly and one of her most elegant dormitories. Such is the inconsistency of human nature.

The upper-class clubs of Princeton fit the peculiar conditions of the place. They are the direct result of the absence of "commons," and as far as the two upper classes are concerned are a natural solution of that troublesome problem; and yet it was only after many trials and failures that the institution finally became persuaded of the inadvisability of the refectory system. Stories of the old commons, which a half century ago occupied part of a large building near the southeast corner of the front campus, and which has long since disappeared before the march of modern architecture, are still frequently heard. The food was undoubtedly wholesome, but the service would



The Front

THE IVY CLUB

Cope & Stewardson, Architects



THE REAR OF THE BUILDING AND THE TENNIS COURTS



THE DINING-ROOM

THE IVY CLUB AT PRINCETON
Cope & Stewardson, Architects



THE LIBRARY

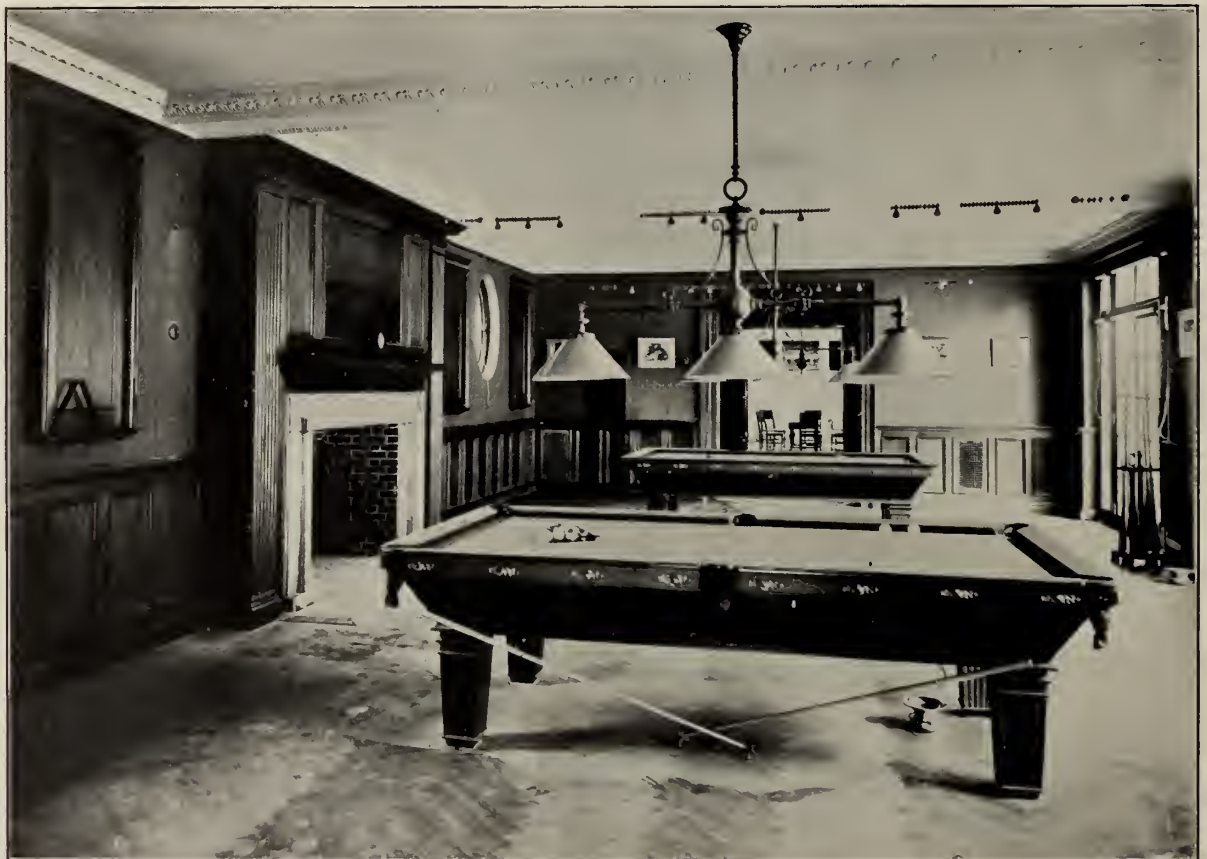


THE BILLIARD-ROOM

THE IVY CLUB AT PRINCETON
Cope & Stewardson, Architects



THE FRONT ON PROSPECT AVENUE



THE BILLIARD-ROOM

THE COTTAGE CLUB AT PRINCETON



THE REAR OF THE BUILDING AND THE TERRACE



THE MAIN STAIRWAY

THE COTTAGE CLUB AT PRINCETON

probably be criticised by the present day club-man. Eggs and dipped toast, for instance, were served in tin milk pans *sans fourchette*, a bowl and a table-spoon taking the place of the modern confusing array of plate. The butter was sometimes as ancient as the service, and on one such occasion a rebellious student threw a plate of it against the ceiling. When the tutor inquired who did it, some impudent chap told him to ask the butter, it was old enough to speak for itself!

With the passing of the commons came the eating clubs, organized by the undergraduates, who in groups of a dozen or more gathered at the table of some popular boarding-house mistress; or, if blessed with a stouter purse than the average college man, leased separate rooms which they conducted under their own management. Out of such modest beginnings, like the proverbial grain of mustard seed, has grown the present group of upper-class clubs, which own and maintain attractive homes and which choose their members from the two higher classes in the University.

In some respects the clubs resemble the fraternities which elsewhere have gained such a foothold, but only in a faint degree. The secrecy and partisanship of the fraternity is wanting, and as a result Princeton is most happily free from the cliques and petty jealousies which undermine the democracy and so often mar the peace of the fraternity college. We must ever be thankful that

the Greek-letter societies were abolished by the authorities in 1855, and now the undergraduates would not allow them to return. It is not because they are objectionable in themselves, but because they do not fit in with the order of things here; because they are not in harmony with that democracy of comradeship of which the college is justly proud and which is, indeed, the spirit of the place.

Let it not be inferred that there is any lack of healthy rivalry or *esprit de corps* among the clubs. Far from it. Come to the University during the spring elections and you will hear nothing but club politics. Did Jones take Ivy, or Brown make Cottage, or perhaps the burning question of the hour is where will Smith, the popular captain of the football team, who has been honored with a dozen elections, go? Their rivalries are keen enough, but they are confined to their own sphere of comradeship and have as yet never seriously threatened the democracy of the place, and we believe they never will. Princeton's immunity from the evils which have elsewhere followed the fraternities and her unity of class and college feeling will last so long as the absence of social distinctions and the close comradeship among her undergraduates, which are her most cherished characteristics, continue.

Of the thirteen upper-class clubs now organized, Ivy is the oldest. It was founded in May, 1879, and later (1883) incorporated under the laws of the state. The name, by the way, so appropriately suggestive of the green-clad walls of "Old North," the old and historic central building, set the fashion for a nomenclature at once academic and characteristic, and so we have the Quadrangle, the Campus, the Cap and Gown, the Elm, the Cannon, and many more, even the Charter and the Key and Seal have not been over-



THE TIGER INN CLUB

G. Howard Chamberlin, Architect

looked. Ivy, too, set another fashion. It built the first clubhouse on Prospect Avenue, so called from the extensive view across many miles of beautiful valley with the faint blue hills of the Navesink in the distance, thus establishing a precedent which the others were quick to follow. As the clubs grew one by one the inhabitants folded their tents and quietly moved away. It is now almost entirely a club street.



THE ELM CLUB

R. C. Gildersleeve, Architect

This first Ivy building stood upon what is now the property of the Colonial Club, and has long since passed beyond recognition beneath the hand of the architect. Their present clubhouse was erected in 1897 from the designs of Cope & Stewardson, whose genius has left such a lasting impression upon the later Princeton architecture, and as the work of such master craftsmen it could hardly be less than attractive. Built of dark red brick, in the Gothic style of England, it is at once dignified and impressive. It is indeed, to quote the opinion of Mr. Ralph Adams Cram, the Boston critic, "a consummate example of consistent domestic building." The interior is handsomely finished in English oak, in thorough harmony with the design of the building. The undergraduate membership of Ivy is limited to about twenty-five.

Seven years after the organization of Ivy another club was formed, with headquarters in the old University Cottage, on the campus by the Observatory. In December, 1889, it was incorporated as "The University Cottage Club of Princeton." For several years the club continued to occupy the cottage until, in the spring of 1892, they removed to a new house which had been built for them on Prospect Avenue. In 1904, finding the old home much too small for their needs, the erection of the present structure was undertaken. This new building, which has just been completed, is the largest and costliest club on the avenue. It was built from the de-

signs of McKim, Mead & White, under the personal supervision of Mr. Charles F. McKim of that firm, and is said to have cost slightly more than a hundred thousand dollars.

Built of Holland brick with trimmings of white marble in the so-called Colonial style, it is large, magnificent and imposing, and yet for quiet dignity and poetry of line and proportion it falls far short of its older neighbor. Of the two buildings, which stand side by side and thus challenge comparison, Cottage is the larger and more imposing, Ivy the more subdued and inviting. It is unfortunate that this impression of dimension is emphasized by the smallness of the grounds; it needs perspective, trees, box-hedged walks, and the touch of the landscape gardener to be properly appreciated.

It is with the interior, however, that the designers have succeeded best, and the result of their work is thoroughly pleasing. Here may be found every device that the most luxury-loving mind could invent. Soft-colored foreign woods and furniture of dark oak and leather blend harmoniously in the general color scheme, which has been skillfully treated throughout the various rooms. A gallery, paneled in English and Austrian oak, with a paved floor of Yorkshire sandstone, takes the place of the conventional entrance hall, while the billiard, smoking and dining rooms are located in the two extensive wings. The library, a spacious room beautifully paneled in foreign oak, is placed on the second floor of the central portion of the building. The rear of the

house, which occupies three sides of a square enclosing a brick-paved terrace, is suggestive of an Italian villa. The two wings are joined by a marble-columned peristyle of graceful proportions. Altogether there is here little left to wish for, unless perhaps it were a somewhat greater simplicity. The club has a present undergraduate membership of about twenty-five.

Third in the order of organization is the Tiger Inn Club, which began life as "The Inn" during the fall of 1890. They, too, occupied the University cottage until a house could be built on Prospect Avenue. This building was erected for them in 1895 from the designs of Mr. G. Howard Chamberlin of New York. It is constructed in the English half-timbered style of the Elizabethan period and is a consistent and pleasing piece of architecture. Although scarcely a decade old, it has already grown too small for the needs of the club, and they are now planning to make a considerable addition to the house to accommodate graduate members who visit Princeton at various times during the year.

One unfortunate result of these new and costly clubhouses has been that several of the older clubs, who now occupy small though comfortable quarters, must rebuild or suffer greatly by comparison. Such is the case with the Cap and Gown Club, the fourth oldest in organization, who, notwithstanding they have built twice in but little more than ten years, now find their attractive home inadequate and are maturing plans for a handsome new clubhouse, which they expect to build in the near future.

Across the street from Cap and Gown stands the Elm Club, organized in 1895. The house which they now occupy was built in 1901 from the plans of Mr. Raleigh C. Gildersleeve, the architect of the Pyne buildings on Nassau Street and of McCosh Hall, now in course of construction.

The Elm Club, though neither so large nor so costly as the Ivy or Cottage, is commodious, attractive and thoroughly homelike and satisfactory. It is admirably planned to suit the needs of the club, which now has an undergraduate membership of thirty-five.

In addition to those above mentioned the following clubs have been organized and now maintain homes of their own on Prospect Avenue: Colonial, 1892; Cannon, 1895; Campus, 1900; Quadrangle, 1901; Tower, 1902; Charter, 1903; Terrace, 1904; and Key and Seal, 1904. Unfortunately a limited space precludes the possibility of describing more of them.

The club life is much the same whether it be in the oldest or the youngest, the largest or the smallest, and what could be said of one would be true of all. The bond of affection which binds each little group together through those last brief years of college life is not to be found outside the classic shades. And above all there is the love for Alma Mater.

One may believe his own college and his own club the best in the world without disparaging another's, but if there happens to be a substantial basis to the claim the sentiment is none the weaker.

The New Brooklyn Bridge Terminal

THE MANNER IN WHICH NEW YORK'S NOTORIOUS "BRIDGE JAM" IS TO BE RELIEVED BY MEANS OF A STUDIED ARRANGEMENT OF TRACKS ENTERING A MONUMENTAL STRUCTURE

BY PAUL VAN NECK

IN the development of its system of bridges, subways and river tunnels, New York has had to deal with no problem so baffling as that of relieving the congestion of traffic at the Manhattan end of the Brooklyn Bridge. Here within a few

blocks are massed scores of immense sky-scraper office buildings. Here the subway receives and discharges its human freight by hundreds of train loads. Here the two East Side elevated roads begin and end. Here the cars of half a dozen

trolley lines pass in close procession. Within a stone's throw runs Broadway, the city's throbbing artery.

Nowhere else in the world is to be seen such a daily spectacle of surging humanity. "The bridge jam" is New York's greatest sight. Its tides are like Fundy's. Early in the morning the stream sets westward like a moving wall; late in the afternoon it swings as fiercely eastward.

Consider the official records. In 1904 the daily average of passenger travel across the bridge was about 375,000. On a few holidays the last summer, when Coney Island and the Long



PLAN OF THE TERMINAL

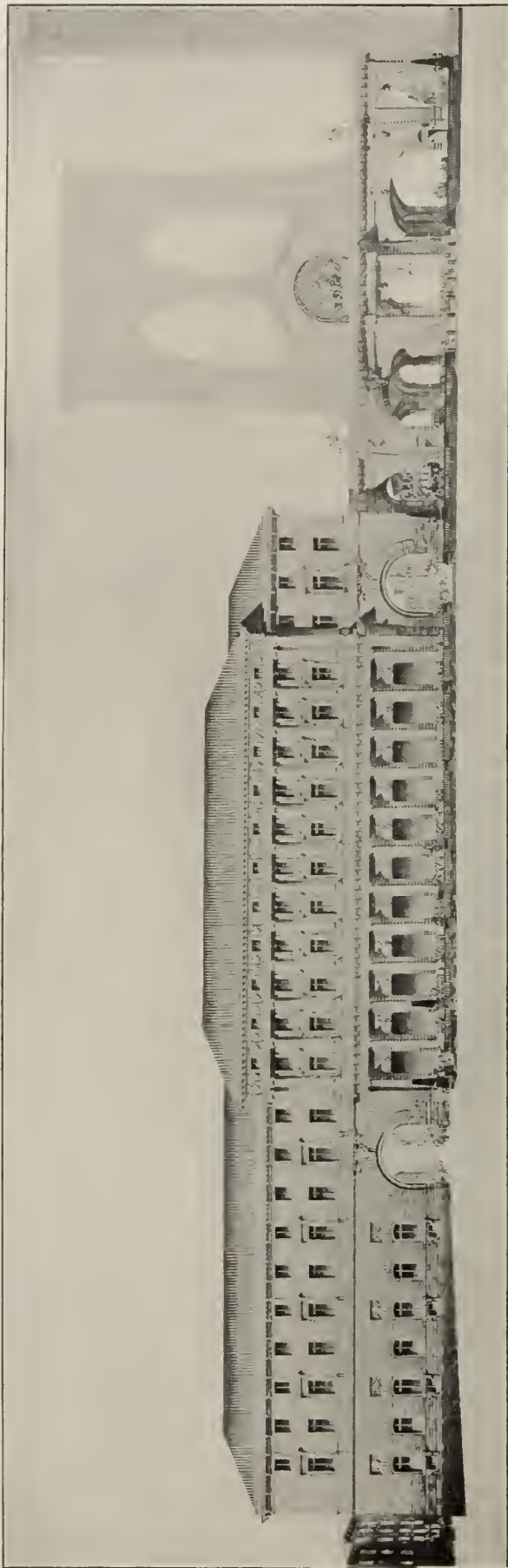
Island beach resorts were open, probably 500,000 people passed through the 150 foot entrance within twenty-four hours.

The scheme furthered by Commissioner of Bridges Best in no way will reduce the number of bridge passengers. It merely provides more space for them in a terminal station and permits the bridge trolley and elevated lines to increase their capacity by using more cars. To extend the terminal building on the axis of the bridge is not practicable, because no invasion of City Hall Park would be tolerated. The next best course was to carry the structure north



A GENERAL VIEW OF THE PROPOSED IMPROVEMENT

From a drawing by H. M. Pettit



ELEVATION OF THE PROPOSED EXTENSION OF THE WESTERLY END OF THE NEW YORK AND BROOKLYN BRIDGE
Carrère & Hastings, Architects

at a right angle over an irregular shaped plot bounded on its longest side by the Park and on the opposite side by Park Row and the elevated tracks. For this plot the architects, Carrère & Hastings, have prepared plans of a terminal building of modified Renaissance design in keeping with the new Hall of Records on the north side of City Hall Park. Construction will be on the steel cage principle, with fireproof floors and walls and tiled roof. The short street spaces embraced within the plot will be arched so as to avoid obstruction of the present lines of street traffic.

The station building will have a basement below the street level, which will give ample room for the trolley loops now the cause of so much confusion and danger in the present station. The first floor, on the ground level, without interfering with cross street lines, will provide waiting and assembly spaces for bridge passengers. It will be the chief center of distribution. The second floor will also serve in the distribution of passengers both from the Manhattan elevated railroads and those crossing the bridge. On the third floor will be the tracks and platforms for the bridge trains. Being the main station floor, this will be made especially accessible by wide stairways and will be well lighted and aired. Ultimately, when the proposed subway loop line connecting the three East River bridges is built, it should be a simple matter to gain an entrance for its tracks through the basement of the Brooklyn Bridge terminal.

The first study of the architects necessarily has been to obviate congestion by the division of traffic. At the same time their plans correct the present arrangement, by which the Brooklyn Bridge, with its wide promenade and towering piers, is entirely shut out of view on the side that should be its finest approach. With the removal of the long, unsightly sheds now concealing the end of the bridge, they propose the erection of a low, ornamental entrance. The site naturally suggests a worthy monument in bronze or stone.

The terminal improvement, as a whole, not only meets the engineers' requirements, but will contribute to the upbuilding of that civic center of which the City Hall and its surrounding Park is the logical starting-point.

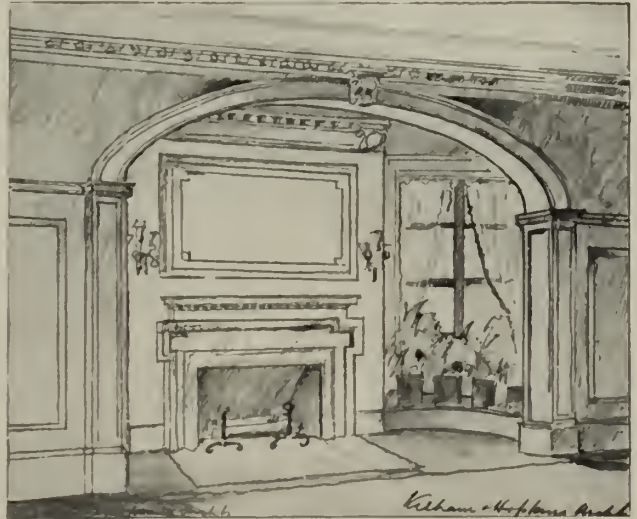
The Fireplace in the Home

A PLEA FOR THE TIME-HONORED HEARTH, ILLUSTRATED WITH NUMEROUS TYPICAL EXAMPLES OF ITS IMPORTANCE AND BEAUTY IN AMERICAN DWELLINGS

BY EDWARD N. VALLANDIGHAM

FOR almost a generation the shine of the hearth fire was darkened in many thousands of American homes, and only within the last dozen years have its genial flames been relighted. During that long period of eclipse the clustering traditions of untold ages were forgotten, or dimly remembered as pleasant fables of the poets. This dismal season aptly corresponded with what has been called our architectural reign of terror, when we forgot our sound old tradition of domestic housing, and built ourselves homeless monstrosities in lieu of the sweet and simple old dwellings of an earlier time. All through this sad season children heard with incredulity that Santa Claus came down the chimney, and wondered what he did when he reached the stovepipe. In thousands of American homes at this present Christmas the little stockings will hang along chimney breasts from which the blessed saint might really emerge without a miracle of physical transformation, and American childhood, with the restored hearth fire, has come into its own again. Who can guess what moral and æsthetic ills the nation suffered in the time when the gap-

ing old fireplaces were bricked up, and new houses were built with flues perforated only for the stovepipe? Half the poetry went out of our homes with the darkening of the hearth. Of what force is the patriotic appeal when it is phrased, "For stove and home"? At their gloomy firesides men forgot that the original hearth was actually the family altar, that the light-



AN ALCOVE OF A HALL



THE FIREPLACE OF AN OLD NEW ENGLAND LIVING-ROOM

ing of the fire was really an act of worship. It was our crudest utilitarianism that banished this cheerful companion from our homes. When fuel was cheap and abundant the open hearth was the natural mode of heating. With the sharp economies and the crudely utilitarian spirit that marked the middle decades of the last century we substituted the cheap, convenient, ugly and unwholesome stove or that invisible enemy of health, the hot-air furnace, for the cheery, wholesome fireplace; and only the growing



THE HOODED TYPE OF FIREPLACE

(From a Stage Scene designed by F. C. Brown and to be used at the Castle Square Theater, Boston, the week of Dec. 18, 1905.)

wealth and taste of recent years have restored to us our lost and misprized blessing.

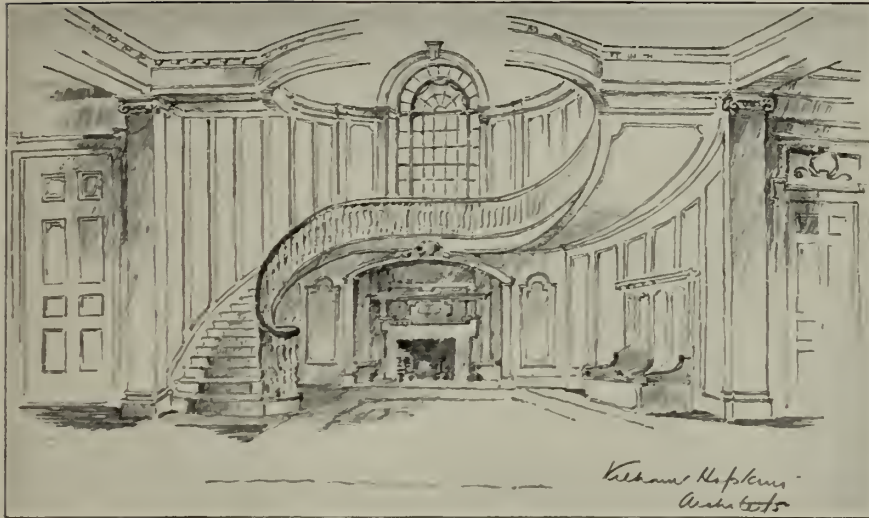
We are yet so new to the hearth fire that only one family in ten knows how to manage it, or is possessed of the proper tradition touching this semi-sacred institution. The hearth is not to be lightly treated. It is an affair of ceremony, a thing about which to twine the household affections, as it were the visible soul of the home. There are meticulously neat American housewives who daily clear their hearths of ashes, scrub the very bricks of floor and back, and then wonder why the evening fire languishes in such cheerless holes. There are misguided men who put two sticks together, and expect to kindle them into a blaze with chips and paper. Worse than all, there are anxious householders who at bedtime actually put out the hearth fire

with water, a sort of assassination, a ruthless slaying of the harmless friendly creature that has furnished hours of warmth and cheer. He that would have a proper hearth fire must not insist upon too neat a hearth. There must be a bed of ashes beneath the logs, and the logs themselves must number at least three. After that he who would recognize the true lustral quality that inheres in the hearth should piously bury the brands each night beneath the ashes in order that the fireplace shall be warm against the next day's fire, and provided with emblems toward its kindling; thus a spark from the first hearth fire of autumn helps to start the last hearth fire of spring, and the hearth all winter long is a daily type of resurrection.

To taste to the full the sweets of the domestic hearth one should cut one's own firewood. The saw is not prohibited, but the logs should somewhere betray the clean bite of the axe. Lucky is the man who can actually fell the trees that warm his own ingle-nook. There are few simpler or purer joys than that of fetching in the winter's firing. It is a hoary piece of misinformation that green wood burns ill. As a matter of fact there is no sweeter fire than that which comes from the wood of the tree felled in the afternoon and piled upon the hearth at night. Some of the sticks, indeed, must be split to mere spindlings, and a little seasoned wood must start the flame. Once, however, the hearth is well aglow and the deep bed of ashes hot, the stout green logs burn



A STUDIO INGLE-NOOK AND FIREPLACE



A FIREPLACE UNDER A STAIRWAY

almost like tinder. And what a bright and delicious fire they yield! You are burning the very life of the tree, and it gives out at the sacrifice, not only heat and ruddy glow, but the sweet and pungent odors of its balsamic juices, which shed health and blessing with every drop.

It was the Norman conquerors of England, builders of vast fortresses, who removed the British fireplace from the center of the domestic hall to the side, and substituted for the simple roof-vent a flue communicating with the outer air at the side wall. The flues did not run to the roof, but emerged only a few feet above the chimney breast. Later came the chimney running to the roof. The old fireplaces were broad and high, in many cases with great hoods like miniature porticoes projecting far into the room. With the decay of feudalism and the substitution of simple country houses for baronial castles came a reduction of the fireplace in height and width. The great hoods came off a little earlier, and the breast was then lowered to cure the evil of smoking chimneys. So small were the flues at length that a

royal decree in the early part of the eighteenth century prescribed that French flues should be large enough to admit the chimney sweep. More than a century later the smothering of a miserable little sweep in a London chimney led to a law against the employment of children in that dangerous trade. Charles Lamb before this lamented the disappearance of chimney sweeps from the streets of London. Many a man yet in the early years of his second half-century can recall the yodeling cry of the chim-

ney sweeps as those sooty peripatetics paraded the streets of Atlantic coast villages. The cry has been stilled now for more than a generation.

Louis Savot, a French physician of the seventeenth century, sought to improve the fireplace as a means of heating and of ventilation. Sir John Winter, in the middle of the same century, did the like; and Gauger, in the second decade of the next century, combined their improvements with some of his own. Later Count Rumford and Franklin took a hand in the matter, Franklin so effectively that his invention of the stove bearing his name is still in use as combining the



A FIREPLACE COMBINED WITH A STAIRWAY

advantages of the open hearth and the closed stove. A host of others essayed like improvements, so that many curious and complicated devices were added to the fireplace.

In a room of moderate size the fireplace is usually made with a relatively low breast and somewhat shallow depth, while in all well-constructed fireplaces the effort is to give the throat of the chimney about the same area in horizontal cross-section as the flue, to make the flue of uniform size, as direct as possible in its ascent to the roof, and reasonably smooth. The back of the fireplace is curved in such fashion as to throw out into the room as much heat as possible. The valved blower beneath the grate or between the andirons is now little used.

In rooms big enough for really large fireplaces the old-fashioned hood has been reintroduced. This is in effect a fireplace extending out

from the wall into the room with the hood projecting several feet to insure a proper draft. The chimney breast slopes away from the mantel and upward, and in some cases it is effectively decorated with plaster casts set in. The sides of the fireplace are sometimes undercut in such fashion as to permit the light and heat of the fire to escape into the room laterally as well as in front. This style of fireplace has great charm, and when properly constructed it yields a relatively large percentage of heat for the fuel consumed. No fireplace, however, is an economical mode of heating.

Tam O'Shanter on a memorable night, it will be recalled, was planted "unco right"

"Beside an ingle bleezing finely,
Wi' reaming swats that drank
divinely."

Nine readers out of ten have no very clear notion what an ingle may be, but with the revival of the American hearth the ingle-nook has returned. It was an invention of our ancestors intended to save the occupants of a room from drafts, and to provide



A FIREPLACE BUILT OF FIELD STONES



A FIREPLACE WITH MANTEL IN THE GEORGIAN STYLE



AN INGLE-NOOK AND FIREPLACE IN A MODERN LIVING-ROOM
Designed by Kilham & Hopkins, Architects



A FIREPLACE IN A BILLIARD-ROOM ALCOVE
Designed by Wheelwright & Haven, Architects



THE FIREPLACE ALCOVE OF A BEDROOM

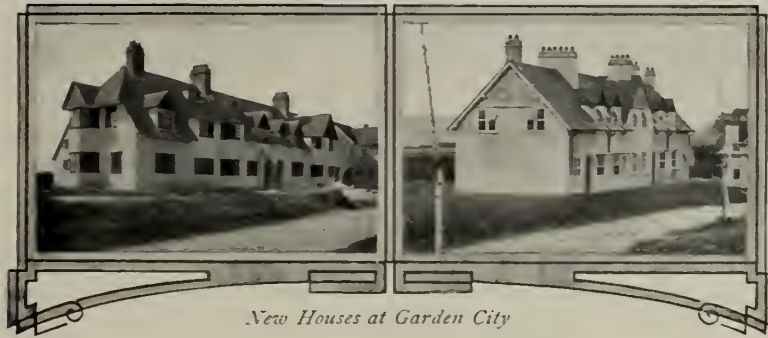
a warm and cozy spot in a large apartment. The modern ingle-nook often has its floor lifted some inches above the general level of the room, and an arch that comes down some distance below the ceiling. It is seldom so built that a chair can be set actually within the fireplace itself, — a common arrangement in the days when the chimney breast was the height of a tall man, and the fireplace was six or eight feet wide.

A fireplace in an entrance hall is sometimes contrived so that it shall be in a measure shielded and cozied by the curve of a sweeping stairway. If such a fireplace be sunk in an ingle-nook it is safe from drafts that come down the stair-well. Otherwise the heads of those who sit about the fireplace are apt to suffer from the sweep of the winds. The fireplace in a hall alcove shown in the illustration is in effect a form of the ingle-nook.

Those low broad fireplaces of the New England living-room type are really importations from the old New England kitchen which was

also dining-room and living-room. They are big enough for crane and pothooks, and even to-day these appurtenances are placed in some living-room fireplaces. Delightfully significant was the hanging of the crane in the house which a newly married couple was about to occupy, as Longfellow has told us in one of his most effective poems.

How a whole generation of Americans consented to forego the fireplace is a puzzle to those who know its cozy charm, feel the force of its fine tradition, and sense aright the literary associations that cluster about the hearth. The friendly and hospitable inscription along the chimney breast, the simple charm of a well-proportioned mantel, the elegance, grace and dignity of fitting andirons, the hob with its simmering kettle, redolent of cheering drink, are all too dear and delightful to be abandoned. The hearth is the domestic center of civilization, the very nest of wholesome sentiment, the place above all others in every home where use and beauty should meet and mingle.



New Houses at Garden City

The Garden City—II

THE PROJECT OF EBENEZER HOWARD REALIZED; THE PRESENT CONDITION OF THE MODEL TOWN IN ENGLAND AND A VISITOR'S ACCOUNT OF THE CHEAP COTTAGES
EXHIBITION HELD THERE DURING THE SUMMER OF 1905

BY SAMUEL SWIFT

(Concluded)

EBENEZER HOWARD, originator of the Garden City movement in England, knowing the value of tangible illustration in enforcing theory, assumed in his book, "Garden Cities of To-morrow," a curiously inviting physical design for his novel city. Its symmetry and simplicity, its apparent perfection of plan, attracted many ordinarily impatient of serious study. "Why was not this thought of long ago?" was asked on all sides. The writer himself was careful to state that this plan for the Garden City was merely a diagram and not an integral part of his project for bringing the people back to the land, from overcrowded places to a model town-country compromise, but it did its part to draw notice to the scheme.

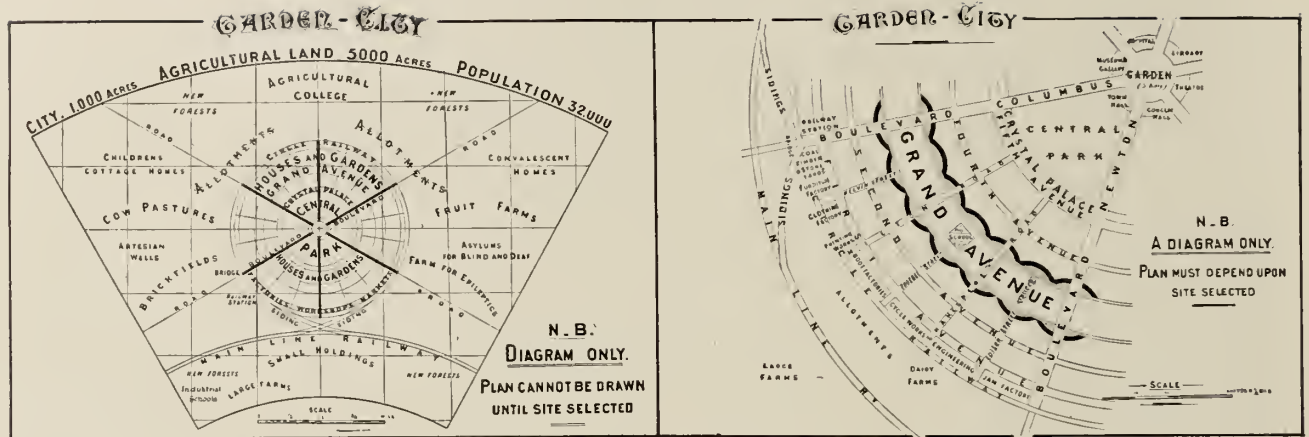
Briefly, Mr. Howard imagined a city made up of concentric circular bands. This circular city's area is 1,000 acres and its radius 1,240 yards, or nearly three-quarters of a mile. Six straight boulevards, each 120 feet wide, radiate from center to circumference, dividing the town into as many equal parts or wards. At the center is a five-acre garden surrounded by public buildings, every one in ample grounds of its own. Outside these is the Central Park, a circular band of 145 acres area, including recreation grounds.

As a ring around Central Park, Howard provided a Crystal Palace, or wide glass arcade, opening upon the green area. He would have here a Winter Garden for wet or cold weather, and also the best of the town's shops. From the nearest

point of this arcade no town dweller would be more than six hundred yards distant. Here the sociability of the inhabitants was to find its everyday expression. Journeying outward on one of the boulevards, one would cross circular roads, — Fifth Avenue, with its well-built houses and gardens; Fourth Avenue, a less costly neighborhood; and Grand Avenue, a parkway 420 feet wide, in whose midst might stand in every ward a church and a school. Grand Avenue would form a belt of green over three miles long, with an area of 115 acres, — a park within 240 yards from the farthest removed inhabitant.

The outer ring of the Garden City, Howard would devote to factories and warehouses, with a circle railway girdling the town, connected by sidings with industrial establishments and with the main line. In the town could dwell some 30,000 inhabitants, the building lots averaging 20 by 130 feet, with a minimum size of 20 by 100.

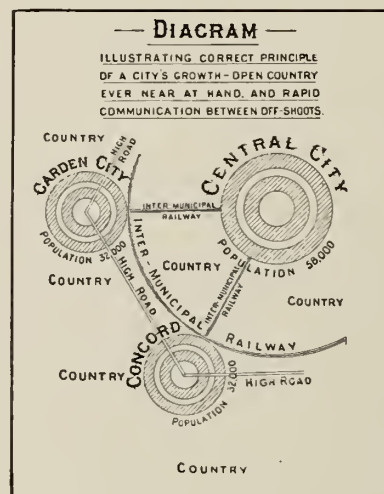
Howard's general project, as set forth in our previous article, also assumed an agricultural estate of 5,000 acres surrounding the city. This land would support 2,000 more inhabitants, who would thus have a home market at their doors or be able to send their produce cheaply away by rail. Should the Garden City reach its limit of 30,000 population, Howard imagined a series of independent estates, each containing its own circular city, with highways binding them all into a coördinated system.



MR. HOWARD'S IDEAL PLAN OF "GARDEN CITY" AS SHOWN IN HIS BOOK

If the scheme for a circular city fails to appeal to the reader he may count himself quite unimaginative. At first glance the ring plan seems to bring Utopia with a rush. It could not be used, however, on the fine 3,800-acre estate at Letchworth, Hertfordshire, where the corporation of First Garden City, Ltd., has been trying to realize, in essentials, Howard's ideal. Cost and topography were two preventive factors. The parks and drives assumed by Howard would lay a heavy burden on 30,000 people, while a Grand Avenue would be meet for London or Paris, but scarcely for a small city. The Crystal Palace would be expensive, in spite of shop rents, and the circular railway must needs be six or seven miles long, demanding a larger extra investment than corporations are wont to make for the possible freight and passenger traffic of such a town.

Again, the circular plan requires a tract almost perfectly flat. Even the gently rolling land secured at Letchworth would force impossible gradients upon circular avenues. No architect or engineer would have sanctioned here the trial of the ring design, nor would Mr. Howard himself. In fact that gentleman told the present writer that he was well pleased with what had been done, and that while he thought the circular design might under special conditions be worth trying, he meant it in his book merely as a symbolic diagram. In a word, its function was accom-



HOW THE CITY MAY GROW

plished when it laid hold upon the public's interest.

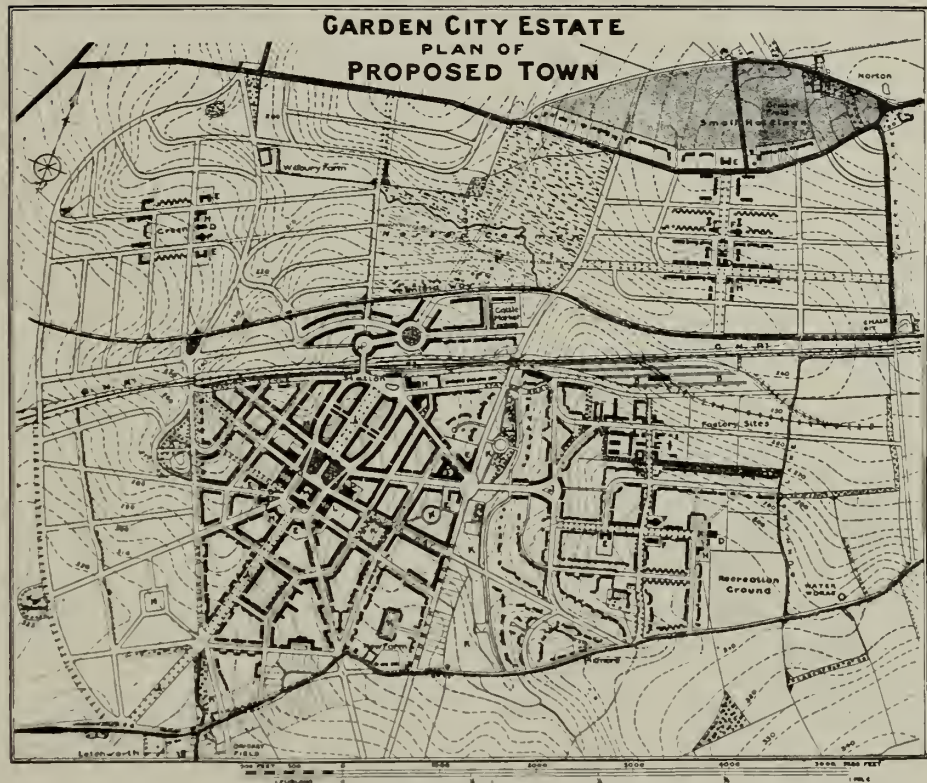
When the First Garden City, Ltd., bought the Letchworth estate, with its three tiny villages of Letchworth, Norton and Wilian, the site was laid out by Messrs. Barry Parker and Raymond Unwin, architects with offices in the neighboring town of Baldock. They aimed to abide by the natural contours of the land, to avoid slopes too steep for ordinary traffic, to achieve real convenience for the expected population of 30,000 and to utilize, wherever wisely possible, existing roads and other features. They also sought a compacter design than that suggested by Mr. Howard's diagram for the central part of the new city. To cross a street 420 feet wide half a dozen times a day in the course of ordinary business would be a hardship, entailing half a mile of extra journeying.

As to the ring pattern, the architects felt that repeated circular curves would grow monotonous. What is the secret of the singularly fine effect of Regent Street as it leaves Piccadilly Circus, London? Architects ascribe it to the very subtle curvature of this famous thoroughfare, infinitely more interesting than any circular arc. Its bending was determined by some natural cause, such as the contour of the land. Such special shapes are scarcely more imitable than is the sensitive line of a tree trunk, the resultant of the balanced forces, of wind, root structure and the growing

PLAN OF THE TOWN NEARLY
AS IT IS BEING BUILT

KEY

AAA—Main Avenue.
BB—Freight Stations and Sidings.
C—Central Square.
DD—Sites for Public Hall, Museum or Institute.
EEE—Sites for School or other Educational Buildings.
FFF—Sites for Places of Worship.
HHH—Sites for Hotels.
KKK—Open Spaces, Greens or Parks.
L—Site for Post Office.
M—Site for Municipal Buildings.
Solid black portions indicate space allotted to these and other future buildings.



impulse upward. Such curves must be the harmonious outcome of pre-existing conditions. These considerations dictated a general policy as to curving roads in the Garden City, and they would rule out the ring design even if the land contour had made it otherwise possible. Straight lines have been followed by the architects except where curves would avoid obstacles, save trees or secure vistas; in a word, where such bending lines were truly functional.

Another obvious condition marked out by nature for the architects was that factories should be concentrated along the railway east of the station, where a flat, low tract is favorable for sid-

ings. This district will be screened off by belts of trees and the slope of the ground. The smoke nuisance, it may be stated in passing, will be minimized by the abundance of gas and electric power. Large gas works have been erected already. Water is pumped from an artesian well to a reservoir 130 feet above the rest of the estate. Round the well is a park, with a recreation ground. Eight miles of water mains, three miles of sewers and four miles of new road have been completed.

Of the city's 1,300 acres, 120 are set apart for factories, sidings, etc., and 100 acres as parks and green spaces, while outside the town limits will be another 100 acres of open land, including a golf course in Letchworth Park. A strip of woodland lying low along the new road known as Norton Way is



Designed and Exhibited by Oswald P. Milne, Architect



Exhibited by the Bournville Village Trust

750 DOLLAR COTTAGES



A PAIR OF CHEAP COTTAGES DESIGNED BY M. H. BAILLIE SCOTT, ARCHITECT
Cost of the Pair \$2,100, or \$175 per room



THE KITCHEN OF ONE OF THE COTTAGES SHOWN ABOVE

Howard Park, in which will be built, by private subscription, Howard Memorial Hall at a cost of £1,200. Ornamental ponds have been made here. The park honors Ebenezer Howard, who will live within sight of it; the hall is a tribute to the late Mrs. Howard, a tireless worker for the Garden City cause.

Laying out on paper the center of the city proved an inspiring task to the architects. The direction of a line, the width of a space on a plan like this involves the economy and comfort of generations or the reverse. The final arrangement was that of a central square and plaza, oblong in combined effect, from which should spring at intervals streets stretching toward the open country. The plan is a compromise between the French *rond point* system, where all streets radiate from a single pivot, and the recent German method of bringing converging streets together in a series of separate or preliminary intersections to avoid confusion of traffic at the principal junction.

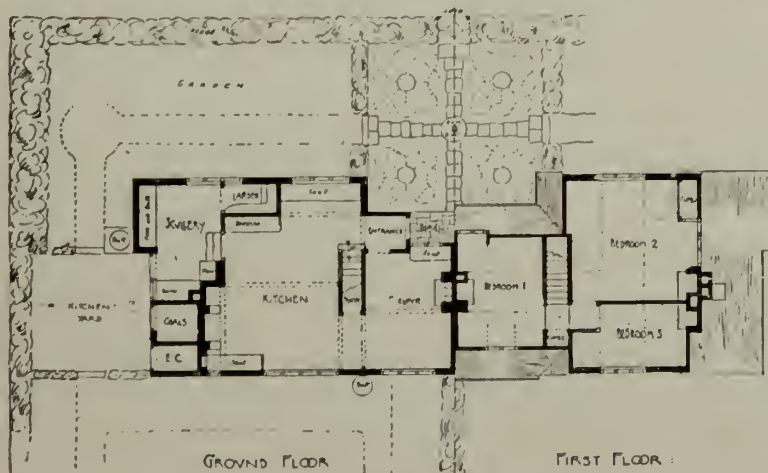
The square in Letchworth (as the Garden City has elected to call itself) will bear the church and the main municipal building. These will be seen from the outskirts of the town along the converging avenues, while from both the square and the plaza vistas of trees and farming country will be obtained. At the north end of the plaza will stand three splendid isolated oaks, which now keep triple watch over breezy grainfields. Sites round the square and plaza will be reserved for schools, post office, public hall, museum, library, hotel, etc., to be occupied when needed. Shops will not intrude upon this handsome feature of the Garden City. Main Avenue (which surely deserves a better name) will command not only the square and plaza, but circular spaces north and south of the railway, the latter one having an elevation of 315 feet.

To keep every part of the new city compact and free from the straggling development common to most towns, subordinate centers have been provided for, one in each of the other three quarters of the site. Each will have its own offices and shops, sufficient for minor requirements. Each, too, will have its nucleus, its green or open square, round which dwellings and business buildings may cluster. All are to be readily reached by roads of moderate gradient—alternative routes are offered for the few steep ones. Streets will be 40 to 60 feet wide, except Main Avenue, which will be 100 to 150. An ingenious method of road making has been devised by the architects, Messrs. Parker and Unwin. While the full ultimate width is marked out, only the center is actually macadamized, the space remaining on either side being left in neatly trimmed grass, like a boulevard, to be cut away when traffic grows heavier. Trees are to ornament the new town in ample variety. Norton Way will have rows of fruit trees, a novel experiment.

Buildings, lines and plots (the smallest equal to one-twelfth of an acre) have been established, and the Garden City Company passes on all plans of proposed buildings and their specifications. It especially demands a sunny aspect for living rooms, and would rule out the usual type of narrow house with projecting back, "for which the chief reason has been the high cost of frontage in existing towns." Houses with faced fronts and inferior materials for sides will be discouraged, also "the lavish use of pointless ornament." Temporary fences are allowed until hedges can grow.

The results, in those parts of the city now opened, have averaged high.

Land is being let on ninety-nine years' lease, in the cumbrous British fashion, at ground rents of £10 to £25 an acre for home sites on streets and at 30s. to £3 an acre for farms in the near outskirts.



PLANS OF COTTAGES BY M. H. BAILLIE-SCOTT
(Showing the first floor of one and the second floor of the other)



Five-room cottages let for five or six shillings a week, with garden, and larger houses are to be had for more. Those wishing to co-operate in the equipment or use of house, garden or farm are encouraged. For instance, the Garden City Tenants, Ltd., a new building society, has leased



REAR OF COTTAGE SHOWN ABOVE UPON THE RIGHT
Designed by Geoffrey Lucas, Architect
Cost of the four cottages \$3,813, or 10½ cents per cubic foot

6½ acres on Norton Road. Round a green of 1½ acres will be placed thirteen houses for employees of the Garden City Press. The consulting architects have planned this site and the result will be one of many promising experiments. Twenty-six detached cottages for employees of the Heatley-Gresham Motor Car Company, which is building a factory here, are nearly finished. Another project under way is an outdoor swimming bath for a school. Three ornamental fountains will play in the garden,

supplying the bath, whose outflow will be used for irrigation.

Five or six manufacturing companies have taken sites at Letchworth and farms are in good demand. The directors of First Garden City, Ltd., are much encouraged; and while more stock subscriptions would

hasten development work, they are satisfied of the ultimate cumulative dividend of five per cent, to which the distribution of profits is limited by charter. Of the £300,000 stock some £116,000 had been subscribed by July, 1905.

Special notice has been drawn to the Garden City project by the exhibition of cheap cottages lately held there,—a novel show of over one hundred houses built in competition for prizes. It grew out of an article by Mr. J. St. Loe Strachey, published in his paper, *The County*

Gentleman, urging the need of more cottages for laborers in rural England.

"I have a two-acre farm in Hampshire," remarked a London friend to the present writer, "for which, because it was near my country place, I paid £200. The old house on it is not fit to be lived in, but I can't afford to put up a new one. The maximum possible rent from a tenant farmer would not return two per cent, owing to the absurdly extravagant building laws, on the cost of the house alone."

This case is one of thousands in England. Agricultural laborers cannot pay more than three shillings per week rent, or say £8 a year. The antiquated code of building by-laws in force in most districts forbids any but brick or stone houses, with tiled roofs and brick or cement floors. These have cost at least £250 apiece, or £450 for a semi-detached pair. Interest at four per cent, repairs, insurance and taxes make up a minimum expense of £12 a year, against the possible return of £8. This neglects, too, the value of the land; but Mr. Strachey, who knows his England well, asserts that thousands of estate owners would throw in the site if they could net four per



INTERIOR OF THE COTTAGE SHOWN BELOW

cent on the mere cost of building new cottages. This requires a cottage to cost not over £150. Reform the building by-laws, say thinking men, to let in cheaper materials than stone or brick, subject to careful regulation; then see what can be done for £150.

The exhibition was to show what cottages could be put up for this sum, to contain a kitchen,

a scullery and three bedrooms, with parlor if found feasible. Two of the bedrooms were to have fireplaces, and the total cubic space of the three was to be at least 2,000 feet, with ceilings not less than 7 feet 6 inches high. For the best cottage in this class, £100 was awarded. Prizes were also offered for the best pair of five-roomed cottages costing not more than £300; for the best row of three or four having not more than six rooms apiece and costing not more than £35 per room, and for the best single or double house under the same conditions. Cost was not to include architect's fee or builder's profit.

In the exhibition, brick cottages were the most pleasing in exterior and seemed best attuned to the landscape. Those of other materials, however, averaged larger for the same cost. When wood, concrete and wire-woven slabs grow more



A CHEAP COTTAGE DESIGNED BY STANLEY BARRETT & DRIVER, ARCHITECTS

Cost \$1,050, or 8½ cents per cubic foot



A CHEAP COTTAGE

Designed by Lionel F. Crane, Architect

Cost \$750, or 12 cents per cubic foot

familiar to the British architect, as they undoubtedly will, happier results may be looked for. Wood has been tastefully employed by several architects, notably Mr. Lionel F. Crane. To Americans this seems natural enough, but the Englishman of to-day is apt to regard wood as flimsy and unreliable, unmindful of the respectable century and more of life to the credit of existing houses in the British Isles, and the universality of its use in the New World.

Concrete, in various forms, figured conspicuously in the cheap cottage show. Particularly spacious was a £150 house of hollow blocks made from cement and local gravel and cast on the spot. Its parlor, its kitchen and two of the bedrooms were each 14 feet 6 inches by 12 feet, with scullery 8 feet square and the third bedroom 11 feet 6 inches by 8 feet. These dimensions were above the average, and to dwellers in New York apartment houses, for example, they sound quite familiar—at ten or twelve times the rent. One of the cottages, by the way, outdid even the resourceful New York designer in space saving. It boasted a bathtub standing on its head in a closet,

to be swung out into a bedroom when wanted, the faucets being attached by rubber tubes.

Against the concrete house above referred to may be charged architectural insincerity, since the exterior blocks are cast to simulate rusticated stone courses. This was an error of taste, not a radical fault of the material, which may be molded in one shape as easily as another, and is at its best, of course, when allowed to look like just what it is, or when the surface is coated with pebbles or roughcast.

Other structural methods were exploited ingeniously in the exhibition. One firm showed a house of hollow walls, of brickwork reinforced with iron and built in cement mortar. Another displayed walls of metal lathing and cement, the metal sheet being expanded steel of extra strength. A bungalow costing £130 had walls of patent fireproof slabs, roughcast on the outside. Wooden walls, interlined with woven-wire sheeting and covered on the inside with tinted canvas, marked a promising £150 one-story house.

The merits of the bungalow plan were canvassed with vigor during the exhibition, with the balance of opinion in favor of recognizing the one-story design's usefulness. A novel specimen



INTERIOR OF MR. CRANE'S COTTAGE

was a polygonal bungalow of sixteen equal sides, built of reinforced concrete and costing £200. The architects pleaded that economy in using iron-concrete walls demands a repetition of parts and a minimum wall surface for a given area. A central lantern at the apex of its sloping roof gives top light, and numerous windows do their share. The building looks like a pavilion in a park or a small enclosed reservoir, and can scarcely be taken seriously, but it shows how diverse are the possibilities of development when new styles and unfamiliar materials lie under architects' hands. In this very house, for example, every room gets direct sunlight, a privilege even more important in England than in the United States.

Still another type of bungalow appeared at Letchworth, with walls of one-inch weather boards backed by a layer of felt and another of asbestos cement sheeting one-quarter of an inch thick,—a combination declared equivalent to nine inches of brickwork. This large-roomed cottage cost £150, and the exhibitors say their system dispenses with nails and screws.

The fittings of all the cottages were commendably plain and substantial. Doors were mainly



A COTTAGE COSTING \$750

Designed by Stanley Barrett & Driver, Architects



TWO VIEWS OF A COTTAGE DESIGNED BY ALLEN FOXLEY, ARCHITECT

Cost \$1,000, or 83½ cents per cubic foot

of the tongue-and-groove pattern with latches. Windows were hinged at the side. Walls were left undecorated. Machine-made ornament and meaningless detail were refreshingly absent,—a matter especially appreciated by Americans, who suffer needlessly at home from these sins of commission by architects and builders.

Many of the houses exhibited were furnished on speculation by London firms. The show drew thousands of visitors from London and from all over Britain. Builders, architects, land and house owners, makers of special appliances and materials, and possible tenants swelled the throng that flocked day after day to Letchworth. Without doubt the exhibition accomplished its direct object and has imparted a stimulus to the whole English movement for better housing and saner living.

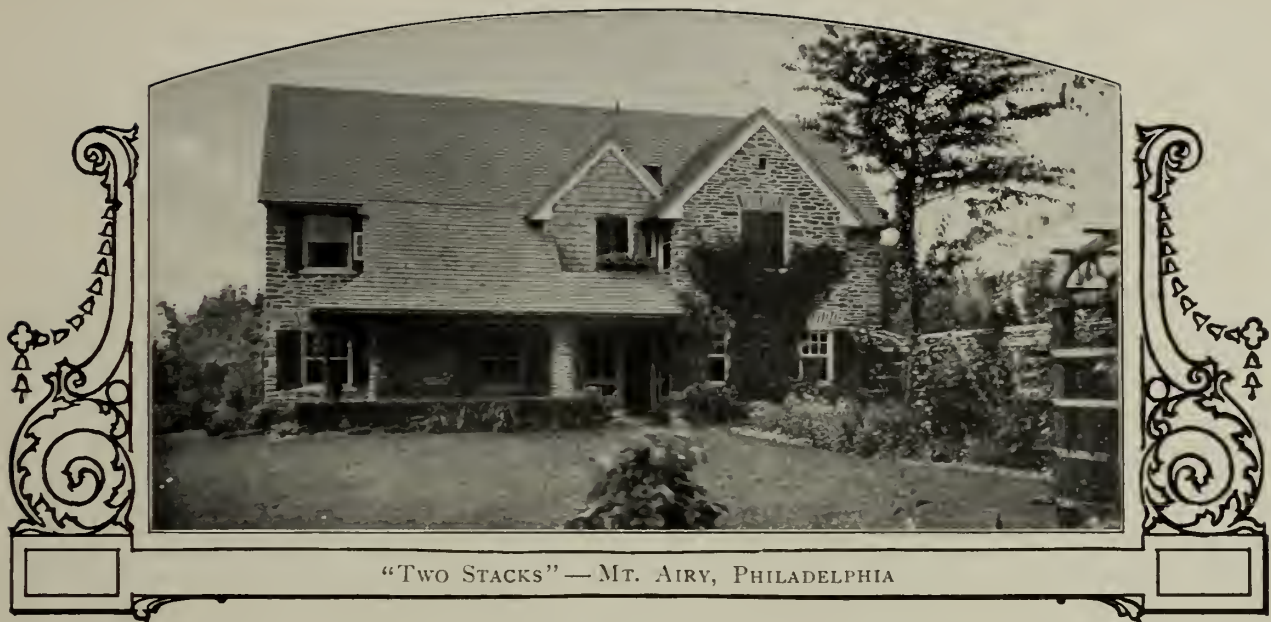


A CHEAP COTTAGE

Designed by Wells & Pratt



THE LOW-EAVED PORCH



"TWO STACKS" — MT. AIRY, PHILADELPHIA

Architects' Own Homes—I

THE HOUSE AND THE GARDEN OF CHARLES Z. KLAUDER, ESQ.—HOW THEY HAVE BEEN DESIGNED, DEVELOPED AND MATURED AT THE HANDS OF THEIR OWNER

BY FRANK MILES DAY

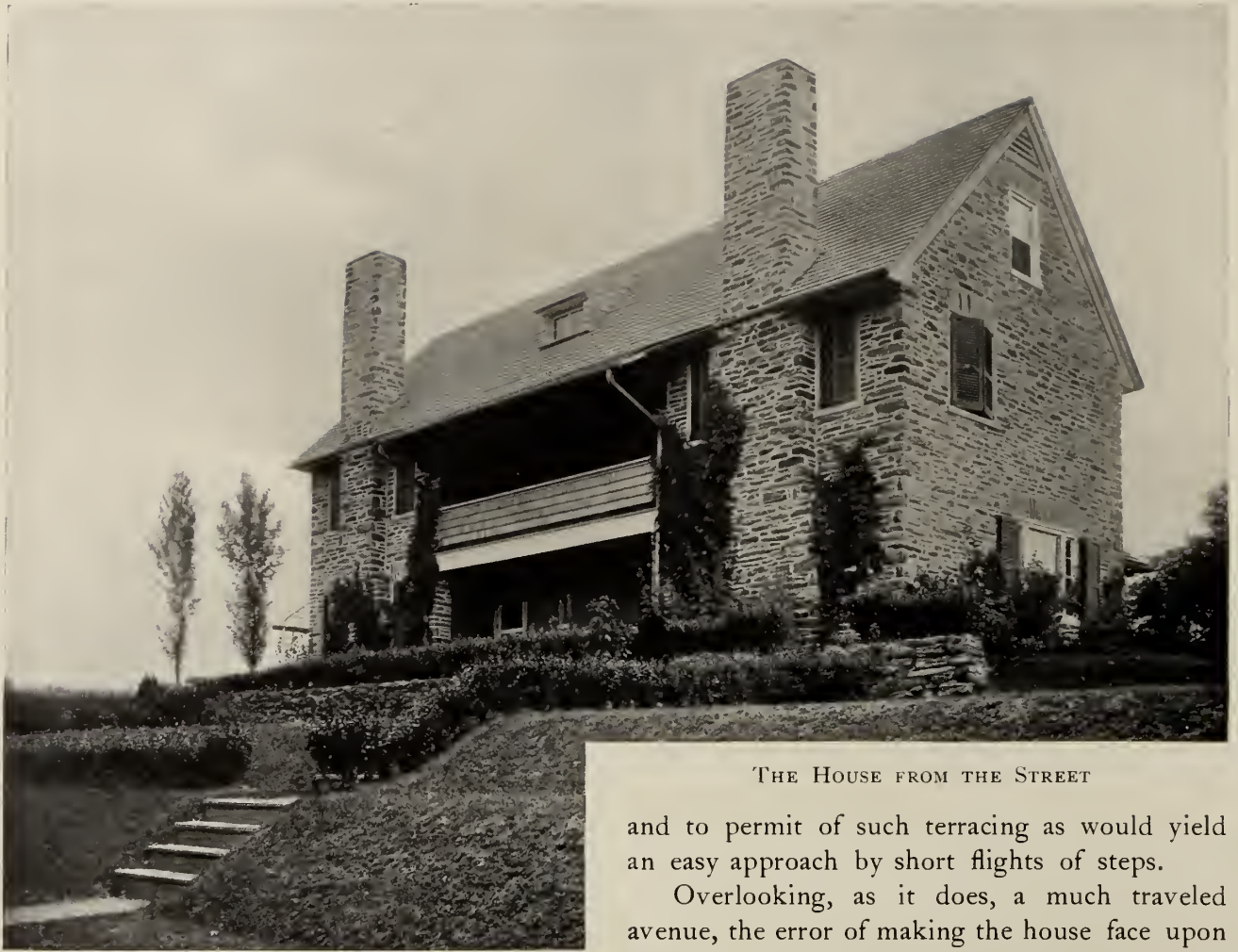
THERE is a well-worn adage that the lawyer who defends his own case has a fool for a client. Whether the architect who designs his own house is or is not more fortunate this series of articles on architects' houses will go far to show. Certainly in the delightful house here presented we have most emphatic testimony that at least some architects can design just as satisfactorily for themselves as they can for others, and that they have a fool neither for client nor architect.

Mr. Klauder's house stands between the roads down which marched the main bodies of Revolutionary troops destined for the battle of Germantown and

within gunshot of the point where the first collision between the British and Americans took place. Yet it is only in the remotest way reminiscent of the well-marked architecture of those days. A less capable designer would have been tempted to imitate one of the many old houses that face the Main Street, and we should have had another wearisome example of that "Colonial" revival that revives the earmarks but not the spirit of the work of other days. In place of that we have a house instinct with vitality, a plan compact yet spacious, an exterior arising naturally, almost inevitably, from that plan and expressed in terms of local mate-



FROM THE HALLWAY DOOR



THE HOUSE FROM THE STREET

and to permit of such terracing as would yield an easy approach by short flights of steps.

Overlooking, as it does, a much traveled avenue, the error of making the house face upon that avenue and upon the bleak northwest might readily have been made, but the better part was chosen and the house opens widely with ample doors and windows to the garden and the genial

rials and of the local ways of building. The site is a small one, and therefore it was most important that the house should be so placed as to save as great a space as possible for the garden. The short side of the plot faces the northwest and looks upon a broad and tree-lined avenue, from the pavement of which the ground rose originally very steeply to a height of eight feet. The largest garden area would have been secured by putting the building at the edge of the pavement, the main floor being reached either by steps within the house or at the end outside. But as all the houses along the street are set forty feet or more from the pavement, this solution would have been a most selfish and unneighborly one. The house was, therefore, set far enough from the road to conform to the general building line



THE START OF THE STAIRWAY

south, turning its back towards the street. A by no means ill-looking back it is, to be sure, for the long lines of terrace and of roof, with the sturdy masses of the unusually placed chimneys, form a composition of sufficient originality and interest to make us want to penetrate its reserve. Very charming are these long lines when seen converging to a point opposite the eye, as in the view looking down the path.

The expression of the side facing the garden is, as it



THE STONE-PAVED WALK BEFORE THE HOUSE

should be, quite different from that towards the street. As we see it in the view with the rhubarb leaves in the foreground, it has that intimate charm found only when house and garden are treated as closely related parts of a single composition. Three elements of design make the garden front very satisfactory: first, the arrangement of its masses and especially the proportions of the short projecting wing; second, the low-eaved porch, an integral part of the house and not a shed-like



A VIEW OF THE LIVING-ROOM SHOWING THE INGLE-NOOK



THE HOUSE FROM THE RHUBARB BED



THE STUDIED PLAN OF THE HOUSE AND GROUNDS

afterthought; and third, the fact that the first floor is but a single step above the level of the ground. How much of charm our houses lose by having their first floors raised three feet or more above the ground we scarcely realize. This, like so many other stupid things done in the name of the practical, is the result of not thinking clearly enough to meet obvious requirements without sacrificing subtler but none the less real needs. As a matter of fact, the cellar of this house is well lighted and dry. The walls and rooms above it do not suffer in any way from being almost on a level with the ground. That the first floor may not be placed thus without grave inconvenience is a fallacy likely soon to disappear.

The house is by no means a large one, yet its interior has a surprising spaciousness. The living-room with its deep ingle-nook has its walls wainscoted to the ceiling in chestnut, the tone of which differs so little from that of the smoothly planed but otherwise natural wood as to have a peculiarly elusive and altogether delightful quality, a quality that reminds one of the work of the Japanese, who preserve the natural beauty of their woods by an avoidance of paint and varnish. The simplicity of the furnishing of this room, its well-studied design, its fortunate coloring, give it an air of quiet ease, an air of something done well but without a struggle, that is one of the marks of much that is best in all the arts. The length of the vista from the living-room to the dining-room, shown in one of the photographs, is surprisingly great, and the dining-room itself, with its sunny outlook over the trim garden, would be a pleasant place, even if it did not open so invitingly to the brick paved, privet hedged porch.

The garden, profuse of bloom, but not too large to be cared for by its owner's hands, is to him a constant source of joy. An arbor with a modest fountain backed by the deep hollow within an old and overgrown hedgerow ends the vista from the hallway door. Heavy slates with rough surfaces are set in the grass to form stepping stones, very useful in damp weather. Paths made of stones from a neighboring quarry, irregular in shape but flat enough to need no tool work, lead to the front terrace.

One of the greatest charms of the house is its cool gray coloring, the shingles somewhat darkened by their weathering, the stonework silvery and shining here and there with particles of mica. The stone is that admirable mica schist called Chestnut Hill stone, and its laying is in harmony with two hundred years of good, local tradition.

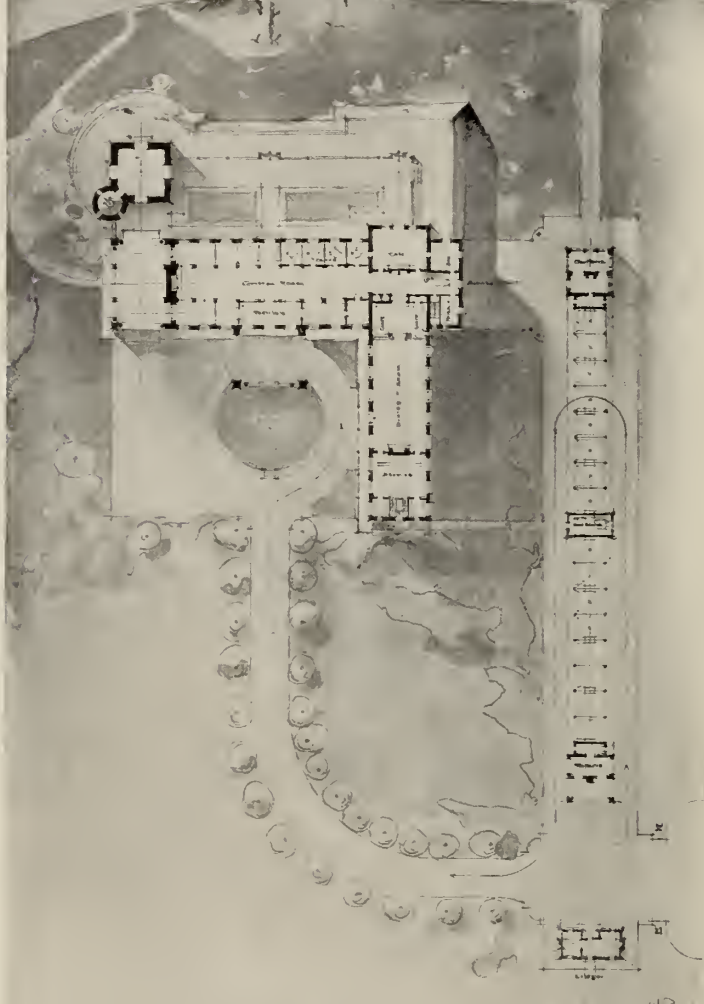
Taken altogether the house and its setting show how much more important, in such a matter, are taste and knowledge than wealth. Labor and materials of a given value may be disposed in an infinite number of forms. Yet no one but the skillful and well-balanced artist can so dispose them as to secure in the same building the largest measure of utility and the highest beauty.



A MOTOR INN

AN ARCHITECTURAL SOLUTION OF A
MODERN NEED

By C. C. ZANTZINGER



THE great interest in automobiling reached a climax in the tour of the American Automobile Association to the White Mountains last summer. Much enthusiasm was due to the grandeur of the scenery. There are many points, for instance, about the valley of the Saco, near North Conway, from which there is a view so extensive that it enables one to see almost in its entirety a road making a circuit of from fifteen to twenty miles. A portion of this road was traversed in last season's run. It occurred to one of the tourists that an inn located at such a vantage point — one of many rocky bluffs — would have a great attraction for automobilists generally. That tourist, who happens also to be the author of the accompanying design, has therefore supposed his Motor Inn to be so located, and has surrounded it with a suggestion of the mountain scenery. The buildings have been planned with a view to affording observation space to the guests. I have supposed that the road mentioned is sufficiently good to per-

mit of road racing, and that therefore a high viewpoint would be an advantage; hence the tower. This should be reserved of course for owners and their friends of the machines which are racing, while other less commanding positions, such as the terraces and the roof of the main building, would be at the disposition of the public. To aid in such a view, and to follow also the natural slope of the land, the terraces have been designed in two levels.

The brotherhood of motor owners seems to be a sufficiently well established body to warrant their being thrown together; and I have therefore believed it desirable in the plan of the building proper to have as its chief feature one large common room with the office, card-rooms, café and bar opening upon it. This room has alcoves arranged along its sides, and at one end there is a huge fireplace between doorways that give access to the veranda. At the other end, opposite the café, is the entrance to the dining-room.

The approaches to the *porte-cochère* have been made very ample, and sufficient room has been

allowed for automobiles to stand in the courtyard of the inn without interfering with the regular traffic to and from this main entrance.

The garage has a shop at its end near the main entrance, and at the other end, separated from the kitchens of the inn by a service court, are the chauffeurs' dining and sitting rooms. The bedrooms for the chauffeurs are in the second story of the garage, accessible by a stairway in the center immediately at the foot of a path from the inn. This gives the chauffeurs direct access to the office without passing through the other service quarters. These last I have assumed to be under the dining-room wing, where there is ample room for them.

The building is designed to be of field stone up to the level of the second-story windows, and above that the walls are to be built of spruce logs, laid after the manner of log cabins. Inside the Motor Inn should be provided with all modern conveniences and every comfort which fastidious patrons of hotels require to-day, however far afield they may go from the luxuries of cities.

Old Bullach Hall

BY CORINNE HORTON

NO one can appreciate the full architectural meaning of Bullach Hall and its neighboring places of the same period without having gone more or less into a study of the early work of the South, which is more truly indicative of the character of the people than any other epochal work in this country. In the first place, Bullach Hall is built from the simplest ideas, — a parallelogram cut up into interior apartments, divided down the center by a wide hall, the feature of which is a beautifully simple staircase of mahogany, and ornamented only with columns and pilasters. The old Greeks themselves could not have been more natural,

more direct. To the right of the hall is the long drawing-room where "Mittie" Bullach



BULLACH HALL, ROSWELL, GEORGIA
(The Home of President Roosevelt's Grandmother)

and Theodore Roosevelt, Sr., were married. Standing within the loggia of the hall one's gaze sweeps across a rolling greensward dotted with trees, past the big gate, and down a long, red, dusty road to the very heart of the village of Roswell, the lights of which are visible in winter when the boughs of the trees are unencumbered with leaves. When President Roosevelt and Mrs. Roosevelt turned into this road on the morning of October 20, they saw before them, through a green witchery of leaves and waving boughs (for it was a windy morning), the white columns of Bullach Hall, crowning a knoll in the distance. It was a memorable moment! A son visiting the legendary home, romances of which a mother had poured into his ears around a nursery fire; a forgotten Georgia village unchanged by time, unambitious, unstrenuous, — if one may coin a word, — having "greatness thrust upon it" in the presence of a presidential grandson. The red roadway was lined with the rough yeomanry of North Georgia, cheering to the echo. The President was bowing to the left and to the right, and silent, emotionless in the distance, its white columns catching the morning light, Bullach

Hall watched its grandson's return as impassively as it had watched its daughter's departure fifty years before; while the trees waved and the hills reverberated and the Chattahoochee murmured its unchanging song in the distance.

Roswell was settled by the Pratts, the Kings, the Dunwoodys and the Bullachs, a company of "low country" people who sought North Georgia to open up large interests there of various kinds. Being all related or close friends, it was their wish to enjoy country life and village life at the same time; to possess broad acres and near neighbors, — a difficult combination; but the low country emigrants hit upon a happy scheme. They laid out a long roadway. To the right of it Barrington Hall was built (where the President called upon Mrs. Baker, his mother's only surviving bridesmaid), and behind it stretched the rolling acres of the Kings and the Dunwoodys. To the left lay "Phoenix Hall" with its adjacent plantations, and at the end Bullach Hall, with its well-tilled soil farther to the rear. Thus one plantation stretched to the east, and one to the west, and one to the south, while all three houses with their white columns faced a common roadway.

THE competition held by this magazine for border designs to be used in the advertising pages and which closed on November 15, 1905, having been judged by Mr. C. Howard Walker, we give below his report.

A design for a border should have several elements which are omitted in a large number of the drawings submitted in competition.

A border is to confine a space, and therefore must have strength. It should not be merely a series of unrelated forms, nor should it be a strip casually cut from an allover pattern. A border defining a rectangular space has opportunities for special treatment at its change of direction, *i. e.*, its corners, at the transverse and longitudinal axes of the rectangle defined by it, and at any orderly measures of repeat in its lengths between corners. It need not be symmetrical, but it should be balanced. It need not be defined by a straight line on either or both of its edges, but it should have firm definite edges, especially upon the outside. Apart from these elemental facts, it gains in interest by contrasts of tone, of form, but loses by contrast of direction. Black and white borders drawn to a large scale

for reduction for process printing especially require firm, accurate and simple drawing, direct contrasts and clearness of definition. Thin lines, crosshatching and complication of forms all tend to grayness and disintegration in the printing. The more complicated the design, especially if it is confined to a ribbon, the more supplementary outside lines are needed to prevent the field from encroaching on the border. Most of the designs submitted are inaccurately drawn, lack contrasts and have little expression of the necessary continuity of a narrow border. Those premiated are not of exceptional merit. No. 1 is firmly and straightly drawn for reproduction, turns the corners well, has sufficient contrasts in its length to produce interest, and is consistent in character throughout. No. 2 has contrasts in tone, and in character of ornament in the horizontal and vertical lines, and would be improved by a line on its outer edge. No. 3 has contrasts, but little variety, turns corners well and is clearly drawn.

The author of No. 1 was Mr. Carroll M. Bill, who has been awarded the prize of \$25. The second prize of \$15 was awarded to Le Roy Litzenberg, and the third prize of \$10 to Edith B. Van Fossen.



The Ground Scheme — The Greenhouse

No longer mere structures of squatty unsightliness (simply necessary adjuncts), the greenhouse, through our co-operation with the architect, becomes an architectural unit of conformity and beauty, tying notes between the house and the grounds.

The Palm House as a culminating feature of this terrace, the pleasing effect of the sweeping curves and airy construction of the greenhouses beyond, are undebatable arguments for the "U Bar" form of construction — a tribute to our skill in greenhouse erection.

Architect's sketches and suggestions carried forward in our drafting room to the complete satisfaction of the architect and the insuring of perfect plant houses.

For the assistance of both the architect and the client: the 6-G collection of cuts. Send for it.

BURNHAM-HITCHINGS-PIERSON COMPANY

Greenhouse Designers and Manufacturers

1133 Broadway, cor. 26th Street, New York

Boston Branch: 819 Tremont Building



"GALLIA" Electric Carriages

MANUFACTURED BY

LA SOCIÉTÉ L'ÉLECTRIQUE

PARIS, FRANCE

*First Prize and Gold Medal (highest award) at Paris Salon
last three consecutive years - 1902, 1903, 1904*

By special
appointment
to
H. M. the
King of
Spain



Used by dis-
criminating
purchasers
everywhere

For Winter Use

"GALLIA" Electric Carriages, with their luxurious appointments, elegance of finish and perfection of locomotion, are *ne par excellence* for cold weather service.

LAUNDELET, Type G 3, illustrated above, is the ideal motor carriage for winter urban service. It is the fastest electric coach on the market and possesses many unique and exclusive advantages. Maximum speed 20 miles per hour, 8 intermediate speeds, a fine example of our "de luxe" product.

CATALOGUES AND INFORMATION ON REQUEST

NEW YORK BRANCH

BERNARD MAURICE DUFRESNE, COUNT ARMAND DE GONTAUT BIRON

Sole Representatives U. S. A. and Canada

152 West 38th Street



New York City

ESTABLISHED 1887.

INCORPORATED 1893

MYCENIAN MARBLE

IS THE HIGHEST GRADE OF
MANUFACTURED MARBLE,
AND THE ONLY ARTIFICIAL
MARBLE THAT IMITATES THE
NATURAL.

SOLE MAKERS

Mycenian Marble Co.

524-526 WEST 34th STREET - - NEW YORK

Telephone 2542 38th Street

What we are trying to do

FIRST. To grow the largest and most perfect shaped trees and shrubs that will stand moving and transplanting successfully, believing that at the present time many who build homes become tired of the bareness of their grounds and are looking for stock that will give immediate effect.

SECOND. To sell only such trees and plants as we believe will live and thrive in the localities in which they are planted and make of each customer a friend.

THIRD. To grow and introduce better varieties of carnations every year.



FOURTH. To design and plant gardens as good as this.
AS IT IS TO-DAY.

We have personally selected in Europe and America 100 acres of the most perfect trees and shrubs we could find.

Our business has increased 100 per cent during the past year, and much of this has been accomplished through the recommendation of former customers.

We have been awarded 3 gold medals, 6 silver medals, the Lawson medal, besides over 100 certificates of merits and special diplomas.

Why not to-day write us particulars of contemplated improvements on your place? With our experience we may be able to show you how to soften the hard angles and hide the undesirable views at a slight expense. One of our representatives will call upon request.

Price list of ornamental evergreens, trees, shrubs and hardy plants free.

COTTAGE GARDENS CO.

QUEENS, L. I., N. Y.

Indoors and Out

IS DEVOTED TO

BEAUTY INDOORS AND OUTDOORS as found in the American home, in city or country, in the mountains, by river, lake or sea. In the modest cottage or the costly mansion.

In college and university groups, the church, the club, the theater, the hotel.

In the beautiful winter and summer resorts of America.

In attractive suburbs of large cities.

In picturesque old towns.

In garden design and garden making, tree planting, and those buildings found on large and small estates, which, if properly designed and grouped, contribute to a complete whole.

In sculpture, mural painting and the decorative arts.

In civic art and public improvements.

In embracing these and many other subjects the contents of INDOORS AND OUT for 1906 will be Novel, Useful, Pleasing to the Eye and Suggestive to the Open Mind.

SUBSCRIBE NOW AND OBTAIN COMPLETE FILES

ROGERS AND WISE CO.

Publishers

85 WATER STREET, BOSTON, MASS.

CUT THIS COUPON OUT AND MAIL TO PUBLISHERS

Date

SPECIAL OFFER

To subscribers for 1906

If order is accompanied by cash the October, November and December, 1905, issues will be given free so long as the limited stock of these numbers lasts.

To ROGERS AND WISE CO.,

85 WATER STREET, BOSTON.

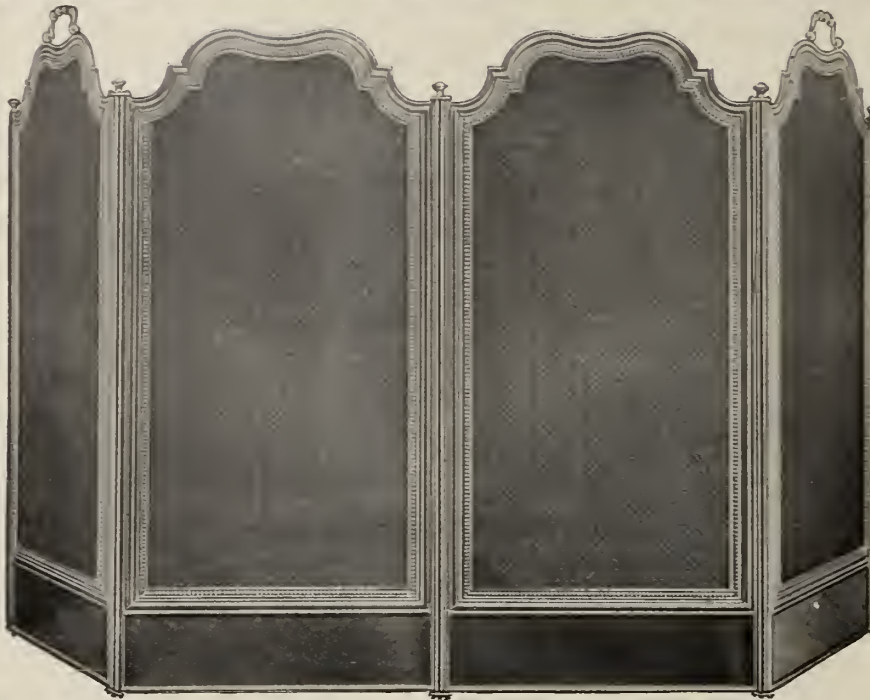
Enclosed find Three Dollars, for which you may send me fifteen numbers of

INDOORS AND OUT

from its beginning (October, 1905) to December, 1906, inclusive.

Name

Address



Screens
and
Fixtures
for the
Fireplace

THE S. M. HOWES CO.

40-42-44-46 Union Street
BOSTON, MASS.

Winter Resorts of the South

EASILY REACHED IN THE LUXURIOUSLY EQUIPPED TRAINS
OF THE

SOUTHERN RAILWAY

PINEHURST, N. C.

Improved Parlor Car Service from Washington, making daylight trip, by direct connections with the "Federal Express" from New England and other Eastern Cities.

FLORIDA

Double daily Service all the year round. In addition, the great

Southern's Palm Limited

Electric-lighted Train between New York and St. Augustine will resume service January 8, 1906.

ASHEVILLE, N. C.	"The Land of the Sky"	AUGUSTA, GA.
AIKEN, S. C.	and "The Beautiful	LAKE TOXAWAY, N. C.
HOT SPRINGS, N. C.	Sapphire Country"	SUMMERVILLE, S. C.

Especially Adapted for those Seeking Health or Pleasure

Southern Railway Dining Car Service Unexcelled

For Rate and Information Regarding all Southern Cities and Resorts Apply to

GEO. C. DANIELS, N. E. P. A.
228 Washington Street,
BOSTON, MASS.

ALEX. S. THWEATT, E. P. A.
1185 Broadway, also 171,
NEW YORK, N. Y.

Thomas Ellison Photographer

Architectural Photographs a Specialty

I refer to the publishers of INDOORS AND OUT, for whom I make many special views. Most of the photographs illustrating PRINCETON in this issue were taken by me.

82 Water Street
BOSTON

INDOORS AND OUT

A MONTHLY MAGAZINE
DEVOTED TO ART
AND NATURE



ROGERS AND WISE CO.
PUBLISHERS
BOSTON



TECO POTTERY

offers a great variety of artistic
designs particularly appropriate

For Indoor and Outdoor Decoration

The Teco Booklet which illustrates and describes many charming designs suitable for lawns, verandas, reception halls, conservatories, libraries, drawing rooms, etc., is sent on request.



Correspondence solicited from
landscape gardeners, florists, deco-
rators, etc.

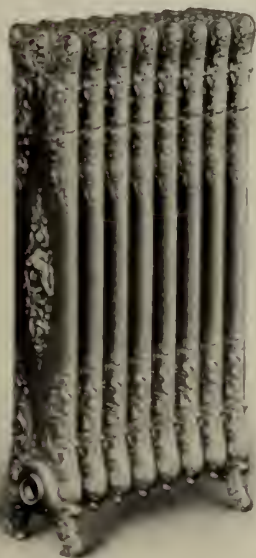
The Gates Potteries
649 Chamber of Commerce
C h i c a g o



When writing to advertiser mention "Indoors and Out."

Art Radiators

We make many different types of AMERICAN Radiators, for warming by Steam and Water, which exhibit graceful outlines and artistic beauty in every angle. Their ornamentation is modeled from classic ideals executed in sharp, clear cut bas-reliefs, while the plain surfaces are as smooth as bronze, — giving the heating outfit the touch of elegance.



THE VERONA

Our elaborate catalogue, "Radiation and Decoration," illustrates some of these features and also assists the property owner or architect by suggestions for decoration and location. Inquiries are very welcome.

IDEAL Boilers
IDEAL Tank Heaters
AMERICAN Radiators

AMERICAN RADIATOR COMPANY

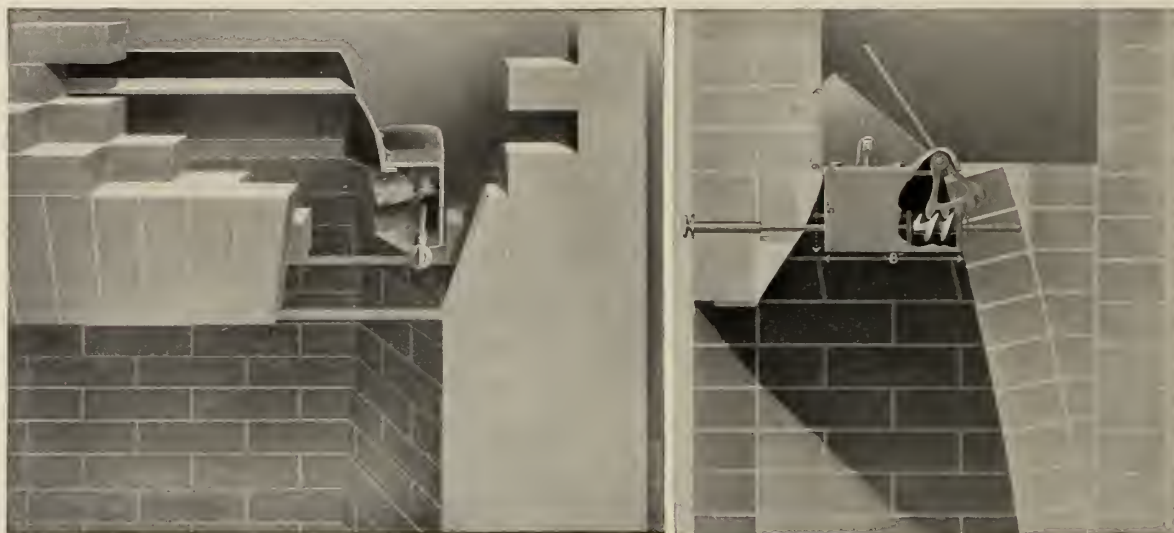
General Offices . . . 282-284 Michigan Avenue, Chicago

New York	42-44 East 20th Street	Cincinnati	336 West Fourth Street	Minneapolis	229 Fifth St., South
Boston	129-131 Federal Street	Detroit	225 Jefferson Avenue	Kansas City	313 East Tenth Street
Philadelphia	1342 Arch Street	Chicago	282-284 Michigan Avenue	Denver	831 Fifteenth Street
Baltimore	109 East Lombard Street	Milwaukee	126 Sycamore Street	Seattle	1215-1216 Alaska Bldg.
Buffalo	Court and Franklin Streets	St. Louis	207-209 North Tenth Street	Brantford, Ont.	Market Street
Pittsburg	926 Farmers' Bank Bldg.	Omaha	413 to 417 South Tenth Street	London, E. C.	89-90 Shoe Lane
	Paris 24 Rue de Mogador		Berlin 35 Alexandrinen Strasse		

The Ripley Perfect Fireplace Damper

Specified for all Government Buildings at West Point, N. Y.

ALWAYS GIVES SATISFACTION



STEARNS & WATERMAN

Tiles of All Kinds : : : Fireplace Materials and Fittings

1 WASHINGTON STREET

BOSTON, MASS.

INVESTIGATE CONDENSED BILLING UPON THE UNDERWOOD VISIBLE TYPEWRITER



CONDENSED BILLING upon the UNDERWOOD embodies all that it implies.
No matter what typewriter you now use, or have used, the typewriter you will eventually use is the
UNDERWOOD.

Allow us to send you a machine for your examination.

UNDERWOOD TYPEWRITER CO.

206 Devonshire Street

Boston, Mass.

Telephone, 3001 Main.



TEN
CENTS
A
COPY

OUTDOORS

A Magazine of Country Life

ONE
DOLLAR
A
YEAR

OUTDOORS is an illustrated monthly magazine of standard size, edited, pictured and printed in the best possible manner. It is a practical and beautiful magazine for all who love the life in the open, the country home, recreation, and every worthy outdoor interest, OUTDOORS is an inspiration and a delight to everybody

OUTDOORS COMPANY - - - 150 Fifth Avenue New York

S
A
N
I
T
A
R
Y



AUTOMATIC AIR-DUST REMOVING
DEVICES INSTALLED IN
Public Buildings, Churches and Residences

By its use all dust and bacilli automatically removed to tanks in basement.
Operating under patents of Sanitary Devices Mfg. Co. The only system in
the world using compressed air and vacuum in combination.

6 BEACON STREET

BOSTON

TELEPHONE, HAYMARKET 2188

S
A
N
I
T
A
R
Y



The Skill of Artist Craftsmen

*IS SEEN IN THE GRILLES, BALCONIES
AND STAIR BALUSTRADES OF
Mr. J. J. STORROW'S HOUSE & STABLE*

THESE ARE THE HANDIWORK OF

F. KRASSER & CO.

ARTISTS IN ALL KINDS OF ORNAMENTAL

Ironwork, Grilles, Gates, Andirons, etc.

HAND-FORGED HARDWARE A SPECIALTY

31 GEORGE STREET, ROXBURY
BOSTON, MASS.

Telephone, Roxbury 1757-2



Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

ROGERS AND WISE COMPANY

PUBLISHERS

85 Water Street, Boston, Mass.

Copyright 1905, Rogers and Wise Co.

Entered at the Boston, Mass., Post Office as Second-Class Mail Matter, October 14, 1905.

SUBSCRIPTION PRICE \$3.00 A YEAR IN ADVANCE. FOREIGN SUBSCRIPTIONS \$4.00

SINGLE COPIES 30 CENTS

For sale by all newsdealers in the United States and Canada and by the American News Co. and its branches

Contents for January

VOL. I	1906	No. 4
A FIREPROOF COUNTRY HOUSE—Property of J. J. Storrow, Esq.	By G. B. (Illustrated)	155
A MODERN STABLE	(Illustrated)	165
A SOUTHERN VILLAGE AMONG THE PINES—Pinehurst	By Bertrand E. Taylor (Illustrated)	167
"ALLANGATE"—At Rustington, Sussex	By M. B. (Illustrated)	174
WHAT TREES TO PLANT—The Best Maples	By J. Woodward Manning (Illustrated)	178
ARCHITECTS' OWN HOMES—II—The House of F. Patterson Smith, Esq.	By Arthur A. Shurtleff (Illustrated)	180
HARVARD HOUSE	By J. W. (Illustrated)	187
"WESTWARD"	A Decoration by Edwin H. Blashfield (Illustrated)	188
AN INFORMAL THEATER	By R. E. C. (Illustrated)	189
A \$5,000 HOUSE FOR A FAMILY OF FOUR	By J. Lovell Little, Jr. (Illustrated)	191
"THE HOFBRAU" IN CHICAGO	(Illustrated)	194
THE IMPROVEMENT OF A COMMONPLACE ROOM	By Mabel Harlow (Illustrated)	198
THE HOUSE FLOOR	By Ellen H. Richards	200
THE TOWN HOUSE OF A PHYSICIAN	(Illustrated)	202
SOME ITALIAN BRIDGES	By Frank Chouteau Brown (Illustrated)	203



THE ENTRANCE FRONT OF MR. STORROWS' HOUSE

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO
ART AND NATURE

VOL. I

JANUARY, 1906

NO. 4

A Fireproof Country House

A NEW RESIDENCE OF INDIVIDUAL DESIGN,
THE PROPERTY OF JAMES JACKSON STORROW, ESQ., AT
LINCOLN, MASSACHUSETTS

WINSLOW & BIGELOW, ARCHITECTS

ARCHITECTS and craftsmen devoting themselves for many months to one house is the prodigal industry original ideas require for their execution. It is the price which must be paid if a house is to be built whose characteristics remove it from one of many to an importance which classes it alone. Decided ideas of an owner and artistic sincerity of an architect have made the house at Lincoln such an individual work. The former feared dignified simplicity less than the latter loved it. If the client valued a reasonably arranged and sanitary house, and required that it should be comfortable in all weathers, he did not insist upon the conventional gear it is the habit of many to think they need.

THE HOUSE IS SITUATED on a hill whose easiest ascent leads through a forecourt to the main entrance. Looking

through the hall, there is a short level lawn, and then the eye enjoys a broad and beautiful valley. The prospect widens, in mounting from floor to floor, until one fancies it is historic Concord that can be descried from a third-story loggia, or perhaps yonder depth, seen from a railed space upon the roof, hides Walden Pond, beloved of Thoreau.



THE SECOND STORY HALL

THE PLAN

is to a house as the skeleton to the body. Here the scheme is regular, that is to say, without wings leaving the main body at odd variants or in curves. The arrangement is compact, to such an extent that there are no corridors on the first floor; and where these were necessary on the second, it is for the sake of many chambers that their area has been minimized. The service portions lie well apart, yet a maid can quickly reach the main entrance



THE REAR OF THE HOUSE VIEWED FROM THE LEVEL LAWN

by means of the pantries and an alcove of the dining-room by which that room can be crossed without intrusion at meal hours. The servants' rooms on the first floor open upon a broad terrace, screened on two sides and supported by the masonry of the service entrance. The kitchen and laundry are isolated by their being in the basement.

Novel features of the second story are the

OUTDOOR SLEEPING-ROOMS

marked on the plan as loggias. These are arranged *en suite* with a principal bedroom and a bathroom, and they answer to latter-day teaching upon the wholesomeness of sleeping in the open air. The reader may not be keen for such a regimen in cool weather; but if he will imagine the luxury of sleeping outdoors in August, high above the ground, protected by mosquito screens and watched by the tree-tops, he will picture but half the uses of such a room. In winter double sash are placed in the large openings, and a sun parlor or conservatory is obtained. The brick floor is then suitably covered. Venetian blinds temper the sun



THE SERVICE WING SHOWING THE SERVANTS' TERRACE

if necessary, but the wicker furniture remains appropriate to the new rôle of an apartment which is, as it should be, always in pleasant *négligé*.

THE MATERIALS OF THE HOUSE

are those of a natural choice: stone found on the site for the basement; brick for the superstructure; and for the roof, slate. These were used with an appreciation of their intrinsic beauty, and hence were unaided by extraneous ornament. If the walls were to be en-



ONE OF THE BATHROOMS

riched, this was done by means of the beautiful Harvard bricks themselves, or else by patterns of Mr. Mercer's tiles, which are akin to the bricks in composition, surface and, to a harmonious degree, in color. The splendid thick slates of the roof are in four or five shades, ranging from greenish to a dark buff, and being casually intermingled in laying, they produce a great surface which has life, in so far as it has texture, variety of color and play of shadow, — qualities which architects of to-day keenly desire

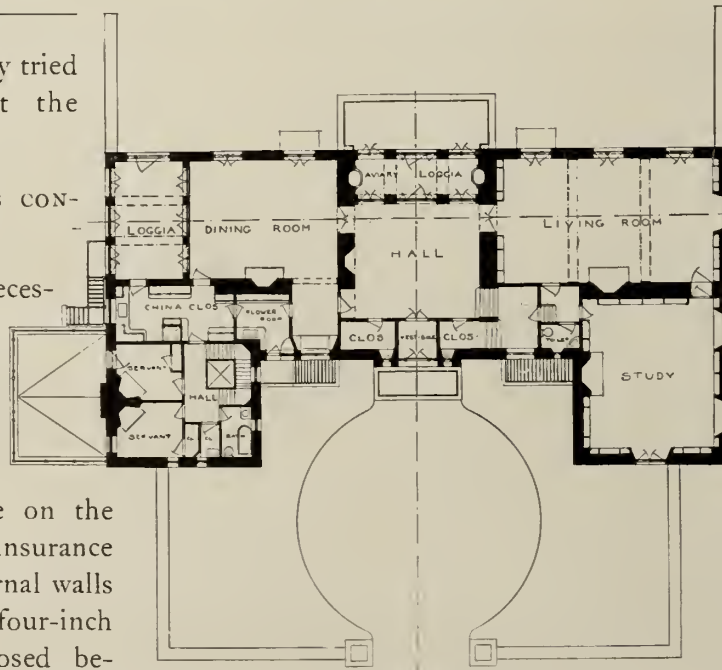


THE CENTRAL FEATURE OF THE REAR OF THE HOUSE

and are often sorely tried to obtain. That the house is

FIREPROOF IN ITS CONSTRUCTION

is a thing made necessary by the isolation and helplessness of the country dweller, who must often depend for his ease on the thought of his insurance policy. The external walls are double, *i. e.*, a four-inch air space is enclosed between two thicknesses of



THE FIRST FLOOR PLAN

eight-inch brick. These walls carry the steel floor beams, which for the first and second floors support Guastavino tile vaults, and for the third, flat terra-cotta arches such as are used in many office buildings.

THE INTERIOR

The aversion of the mistress of the house to dust-catching devices was such that not a single sunk panel and scarcely any moldings are to be found within. The dig-

nified walnut panels of the hall and the wainscot of the dining-room have as their sole relief wide bands of inlaid and dark stained holly. Hence "the chief interest of the house," modestly remark the architects, "lies inside as well as out, *in its surfaces.*"

The hall is lined with real Caen stone above a base of Tennessee marble, and the ceiling is formed by a single Guastavino arch, which there has been no attempt to falsely hide. The furniture of the dining-room is of dark quartered oak, much of it being designed by the architects; and the lighting fixtures here are of silver. The loggia beyond, or



THE SECOND FLOOR PLAN

meals are enjoyed within reach of summer odors from the near-by wood. The furniture here is of natural colored oak, and the walls are decorated with Japanese bronze lanterns and the finely wrought wall brackets reproduced at the head of this article. The library or living-room is in three bays or units, corresponding to the ceiling vaults. The walls are of gray rough plaster between white woodwork. The bookshelves properly contrib-

"THE SUMMER ROOM" as it is otherwise called, lets a flood of light into the house and is itself a charming ending to the vista in this direction. In this apartment the table is spread by an effort of few steps from the pantry, casements are thrown open, and



THE MAIN ENTRANCE AND PORCH



A VIEW IN "THE SUMMER ROOM"



THE LOGGIA BEFORE THE LAWN

ute to the decoration of the room, and in so doing are scarcely less important than the Italian Renaissance mantel of Caen stone. The large windows of the room are hung with heavy curtains of dark blue velours trimmed with gold bands and surmounted by the simplest of valances.

The study, finished in dark quartered oak, is a nearly square apartment, pleasantly varied by sofas and desks projecting from the sides. The bedrooms on the second floor are a complete contrast to the statelier rooms below, and are treated

guished contrast to the beautiful black iron balustrade wrought by the hand of an artist craftsman. Access to a vacuum cleaner is had at nine stations throughout the house. Not the least useful of these is the one just inside the front door, ever ready to speedily dust off a party arriving by automobile.

ELECTRICITY SERVES THE HOUSEKEEPING

in many ways. The supply generated at the stable lights the house and feeds an electric eleva-



THE MAIN HALL

in light tones with highly decorative wall coverings and chintzes. The bathrooms connecting with them have been the subject of much care. Nearly all the fixtures are made after special designs, and the rooms are wainscoted in decorative Italian tiles, in which pink predominates, this color being repeated in the silk hangings which fall vertically from the window heads.

Contributing to sanitary requirements, the floors of halls and loggias are of oiled Moravian tiles, over which rugs are laid. Even the stairway is of tile, whose light color makes a distin-

tor running from the basement in the kitchen to the pantry above, where there is a plate-warmer heated from the same source. In the laundry are electric iron heaters; controlling the steam service are electric thermostats; bringing all parts of the house and grounds within speaking distance are intercommunicating telephones; and there is also a complete equipment of call bells.

Such installations as these have added comfort to what the house already possessed of beauty. Nothing else is needed. That the owners appreciate this fact is shown by their refraining from



THE LIBRARY AND LIVING-ROOM



THE DINING-ROOM



THE STUDY



THE BILLIARD-ROOM

cheapening, by means of bric-a-brac or other useless gear, the real art which goes to make a distinctive house. From the selection of the exact spot which should be the site to the minutest detail of the dwelling equipment, this understanding is revealed. And it is no effort



THE KITCHEN

to imagine the satisfaction of living amid a setting such as this, instinct as it is with an idea: the idea of dignity without vain pretension, simplicity the result of imagination rather than the lack of it, and an appreciation of vital essentials in a modern home.

G. B.

A Modern Stable

ON THE ESTATE OF JAMES JACKSON STORROW, ESQ., AT LINCOLN, MASSACHUSETTS

FOR want of a better term not yet born of American architecture we must continue to call a "stable" a building that serves, not only to shelter horses but the various other purposes of a complete and modern estate. Such a structure, having a composite function, is Mr. Storrow's stable. Under its roof are a coachman's dwelling, bedrooms for grooms, a horse and carriage stable, an automobile garage, a repair shop, a power house and a squash court.

The building is situated near the entrance to the estate at a level considerably lower than that of the house; and although of the same style and material as the latter, too intimate a companionship of the dependency with the main building is prevented by means of many trees cov-

ering the rough and semi-wild configuration of the ground.

The structure is in plan the shape of a letter U, and is laid around a paved court the front of which is enclosed by wooden wickets between piers. These piers are of brick laid in extended Flemish bond, as are the walls of the house, the artistic vigor of the surface being largely due to the flush joints of rough mortar full three-fourths of an inch wide. Below the eaves are decorations formed of brick and tiles whose colors harmonize with that of the greenish copper roof trimmings and the rain-water leaders, symmetrically placed. Unusually fortunate is the manner in which the brick has been adapted to the small porch at the side, answering as an entrance to the coachman's



THE PLANS



THE ENTRANCE FRONT AND COURT OF THE STABLE

dwelling. The simplicity of the design is varied, yet far from destroyed, by the iron railings and balconies, austere plain and of rigorous outline.

The coachman's apartments are complete in themselves and separated, by means of brick

some ten feet below the level of the stalls. The squash court receives light by day from a skylight nearly as large as the ceiling, and by night from carefully arranged and protected electric lights. The automobile-room is provided with a

floor pit for making repairs, a charging plant for electric vehicles, an air compressor for inflating tires and an overhead carriage wash for cleaning the cars after muddy runs. For gasoline machines there is a pump which draws the liquid from a 1,500-gallon storage tank buried underground thirty feet distant. Close by is the shop, equipped with a full complement of tools adapted to working in many materials. It contains also a forge and anvil and a lathe.

Power for these devices, and also for the entire electric lighting of the house, is supplied by a gasoline engine, driving dynamos whose daily work is temporarily re-



THE ENTRANCE TO THE COACHMAN'S DWELLING

walls, from the remainder of the building. The stable proper is spacious and airy, and its ample light is reflected by walls lined with white enameled bricks. A wide door at the rear opens upon an inclined plane which descends to the paddock,

tained by storage batteries located in a room specially set apart for them. In a word there is scarcely a single progressive industry which has not contributed its latest and best product to the installation of the building.

A Southern Village Among the Pines

HOW A WELL-CONCEIVED LANDSCAPE PLAN AND MODERN BUILDINGS OF FRAME HAVE CONTRIBUTED TO THE SUCCESS OF AN ATTRACTIVE RESORT FOR REST AND RECREATION

BY BERTRAND E. TAYLOR

THAT part of central North Carolina traversed by the luxurious through trains to the far South has always had a poor population. Its settlement took place in the last century. The pioneers were sturdy immigrants from Scotland. These people, honest and industrious, generous and always hospitable to the Yankee from the North, have continued in the pine coun-

and Potomac valleys a short distance to the north, will look in vain for the reminiscences of a similar golden age in North Carolina. Until recently the sandy soil was covered with forests of long-leaved pine, which were almost killed by "boxing" the trees to catch the sap. This was carried to the distillery, where the pitch, tar and turpentine, the traditional products of the "tar heel"



"THE CAROLINA" HOTEL

try to this day. The preface "Mc" to villagers' names is almost universal. Families within four or five miles of each other are spoken of as "neighbors." Schoolhouses are few and far apart.

There have been no great plantations here, no aristocracy and no large settlements. A northerner who is familiar with the magnificent colonial mansions of the F. F. V.'s, in the James

region of the "Old North State," were manufactured.

These conditions necessitate a certain manner of life; they determine the social status of the people and consequently the architecture. As there were few or no sawmills, the settlers built for themselves log cabins, many of which stand to this day in their original condition. The foundations are large blocks of pitch pine set at the



OLD AND NEW ARCHITECTURE
AT
PINEHURST





A FOUR-APARTMENT BUNGALOW

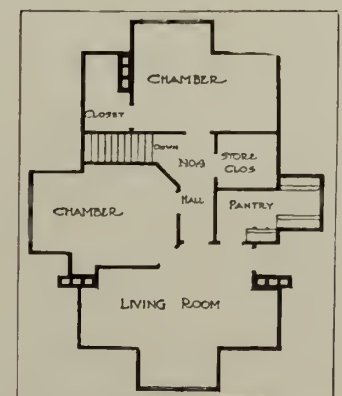
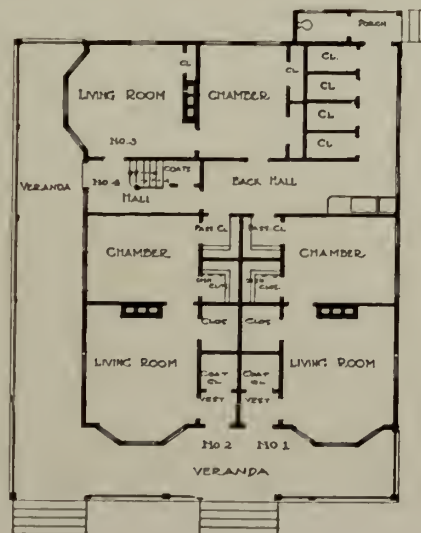
corners, the remaining space being open for free access of air under the cabin. The logs are dovetailed. Heating and cooking is done in a huge fireplace, 12 to 14 feet wide, extending across the end. This fireplace is built of logs, and is shaped like a bay-window. A roof of four-foot split shingles, covered in patches with bright green moss, all in a setting of fruit trees, climbing vines, and flowers of the typical front-yard, makes a picture worthy of the brush of the artist. The old-fashioned hand loom was not an uncommon object of the humble abode. On these looms the natives still weave beautiful fabrics, into which they put the spirit of their simple

lives. The management of Pinehurst is doing a great work in cultivating these "cottage industries" by starting a shop for the exposing and sale of the products.

After the advent of the lumberman and the sawmill, the method of building construction changed; and we find plantation houses built of sawn boards, but still with enormous outside chimneys. These typical structures of a later period are known as "shacks." Now, the shack has an interest as a type; it has unconventionality, a certain disregard of all custom. It is generally the abode of colored people, an entire family of whom seem to be very comfortable in one room. The shelves outside the door, for the water bucket and gourd dipper, and the slide beside the fireplace opening to an outside pantry-shelf where are kept in the open air the various cooking utensils, high out of the reach of the ravenous "razor-backs," are all picturesque and suggestive.

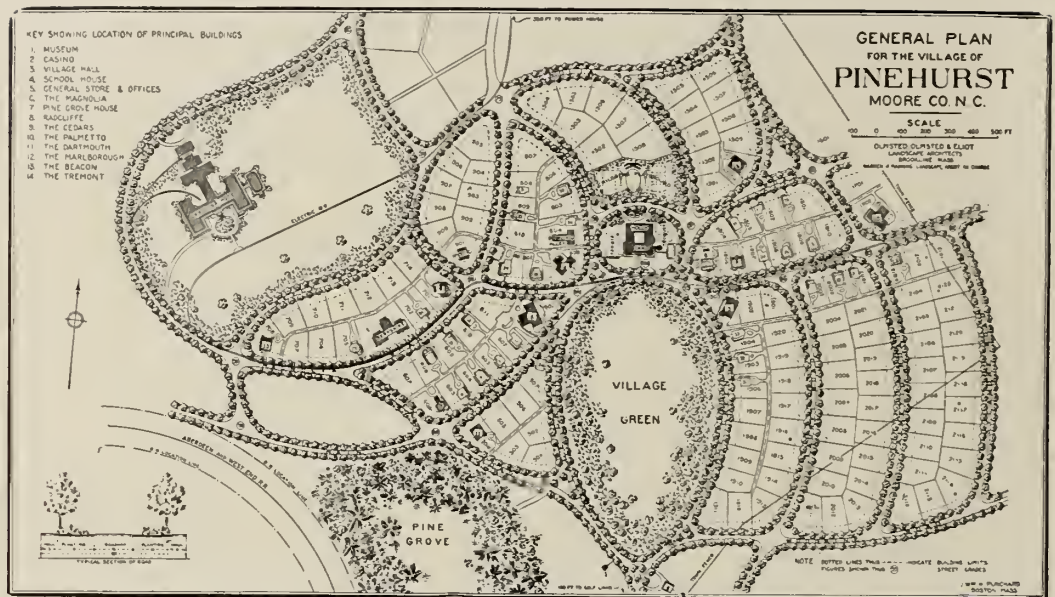
It will be apparent from the foregoing that the founder of Pinehurst could get little or no help from what had previously been done in the

region to guide him in working out his problem. A study of the resorts of the world will reveal the fact that it was almost, if not quite, unique in

PLANS OF THE
FOUR APARTMENTS

THE
LANDSCAPE
ARCHITECTS'
PLAN
FOR
PINEHURST

*Designed by
Olmsted, Olmsted
& Elliot*



some of its phases. It was sought to provide home comforts, artistic and, if possible, luxurious surroundings for people of limited means, who need to absent themselves from the rigors of northern winters, fully as much as to accommodate their more richly endowed brethren.

Building a town in a wilderness hundreds of miles from any markets; providing accommodations for people of varying stations; arranging all

the intricate mechanism of life to meet the highest demand of the twentieth century; building in a land of poor materials and poor mechanics; producing an ideal up-to-date village, complete in all its conveniences and accessories, far beyond what the best and most highly favored New England villages possess, — this was not an easy task.

An electric line had to be built and equipped, although now Pullman cars run into Pinehurst



A GENERAL VIEW OF THE VILLAGE
Showing the design and treatment of the roads



THE VILLAGE HALL



THE STUDIO

over a new railroad. As there was no water supply, wells had to be driven a hundred feet into the sand to tap the underground springs. A great power house had to be built to do the pumping and to produce electricity for the entire place, for heating by steam the various hotels, boarding houses and other buildings and to operate the lines of refrigerating pipes extending through the village. A complete and comprehensive sewerage and sanitary system was developed under the direction of expert engineers. Fire protection had to be provided, and complete laundries and up-to-date stables. Cottages had to be built for colonies of white servants with their families. In another quarter similar shelter was to be arranged for colored help. Lately the development has been carried far out into the surrounding country and great

farms have been developed. The founder of Pinehurst comprehended the fact that he needed the most expert advice in his undertaking, and he placed the problem in the hands of Olmsted, Olmsted & Elliot, landscape architects. The mere designing of an ideal village was compara-

tively simple and easy; but the problem of grass, shrubs and trees, road material and soil, was the most difficult conceivable. The place was laid out under the supervision of Mr. Warren H. Manning, at that time planting superintendent for the Olmsteds, and the subsequent development and perfecting have been wholly in his hands. As there was nothing before him but here and there a pine or small groves of recent growth and the scraggy "black jacks," the landscape had to be for the most part created. Northern people, forgetting



HOLLY INN



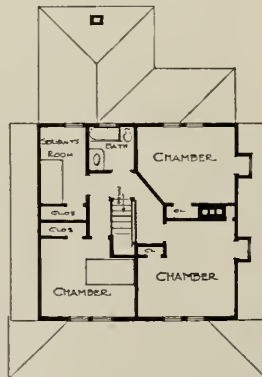
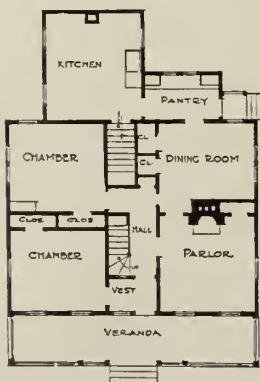
THE CASINO



ONE OF THE PRIVATE RESIDENCES

that it was only halfway between Boston and Florida, expected to see on their arrival a luxuriance of tropical vegetation, so a series of experiments had to be made to get a satisfactory ground cover that would be green in the winter. The creeks and low places were carefully studied at all seasons, with the result that many shrubs were found which retained their leafage through the winter.

A nursery was established under the charge of a German gardener, and experiments on a large scale were conducted to ascertain the range of vegetation specially adapted to winter effects.



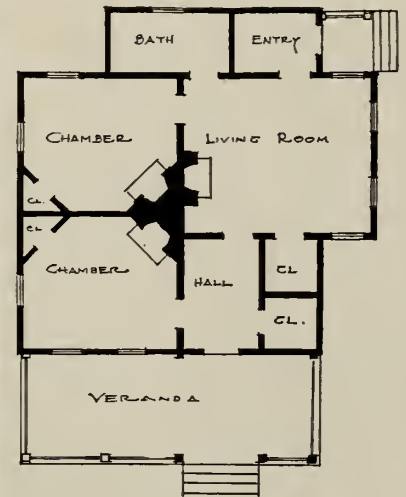
"TWIN GABLE COTTAGE"

The result was that the desert of sand did literally "blossom as the rose," and the sojourner was therefore greatly pleased.

The architecture of the buildings was at first deemed of less importance than the "architecture" of the grounds. During the first year buildings were, with few exceptions, designed by inexperienced assistants, and plans were picked up here and there from no responsible source. The result would have been fairly good in some cases; but, as there



A THREE-ROOM BUNGALOW



was no professional supervision, details were changed by the inefficient contractors and the result was not always happy.

Since that time the architecture of the place



has been in the hands of architects Kendall, Taylor & Stevens, who have made an attempt to produce not only harmony of design, but a general effect as nearly a legitimate outgrowth of the conditions of climate, topography and materials as could be attained. As the season at Pinehurst is a comparatively short one, the greatest possible results had to be produced with the least expendi-

ture, and it was absolutely necessary to omit all superfluities from the buildings. The success in these economic lines is best evidenced by the fact that a person can obtain a well furnished, well heated, electric-lighted room

and good plain board for as small a sum as five dollars per week. A small family can get an apartment of two rooms, furnished for light house-keeping, for forty dollars per season.

The great problem in a resort or a place for rest and recreation is "what to do." Every



COTTAGE INDUSTRY AT PINEHURST



THE VILLAGE STORE AND OFFICES

known sport of an uplifting, physically benefiting character has been provided for and fostered by every proper means. Golf has been the greatest success, but tennis, roque, croquet, shuffle-board, billiards and bowling all have numerous devotees. Many visitors go in for trap shooting and pistol shooting for practice, and gunners find plenty of quail, turkey, rabbits, foxes and deer.

When the ground and weather are favorable this game is pursued with the breeding of some of the best kennels in the country. Above all such sport is the glorious sunshine, the crisp bracing air that compels one to move, breathe and ex-

pand, to take a renewed interest in life, a more rosy view of possibilities and a greater physical and mental enjoyment in simple pleasures and rational living. Verily Pinehurst is complete, most satisfying and withal a marvel in its way.



THE GARDEN FRONT OF "ALLANGATE"



“Allangate”

RUSTINGTON, SUSSEX, ENGLAND
THE SEAT OF W. RAWSON SHAW, ESQ., J. P.
R. HEYWOOD HASLAM, ARCHITECT

RUSTINGTON is a

small village near the sea, lying on the flats west of Brighton, between the tamarisk-lined coast and the Downs above Arundel. It is a red-tiled, flint-built village—the flints picked off the shingle beach. Unlike the split and squared flints of East Anglia, these are used for building in their pebble state, so that the rounded, knobby ends show over the whole wall surface and give it a very distinctive character.

Near this sleepy little place a house has recently been built which, though far outsize all its neighbors, in no way seems to militate against the rural aspect of the village. Though it is a

house with clearly marked individuality in its design, the sobriety of

the architectural treatment, rather than any inherently traditional element, enables it to escape the air of detachment which some buildings of this particular type present when they are considered in relation to their surroundings. This lack of sympathy with environment is often present when architects dump down the results of a keen strife after originality among older work, whose charm, with rare exceptions, depends most of all on simple and traditional methods of building.

Restraint in the choice of materials and in the



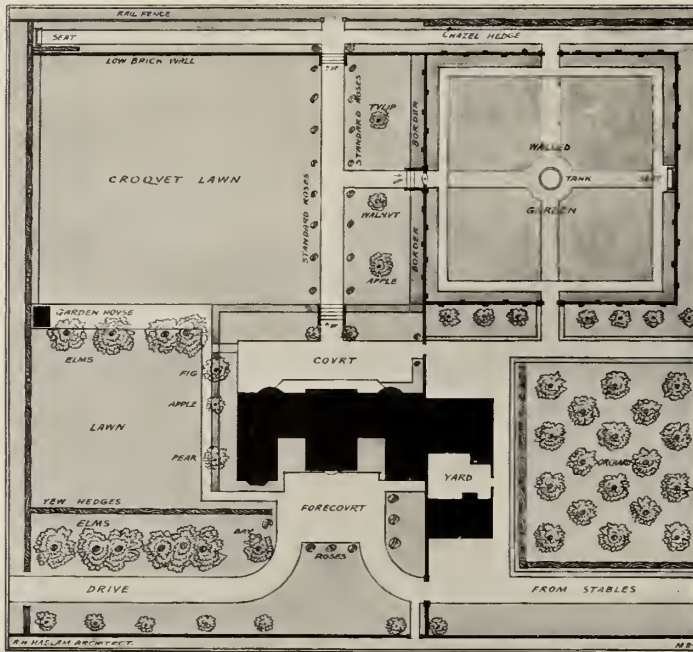
THE EAST SIDE OF THE HOUSE

use of ornamental features, coupled with a studied breadth of treatment generally, are safe elements to work upon in architectural design, if only they are adhered to. At "Allangate" they have evidently been attendant throughout in the development of the scheme.

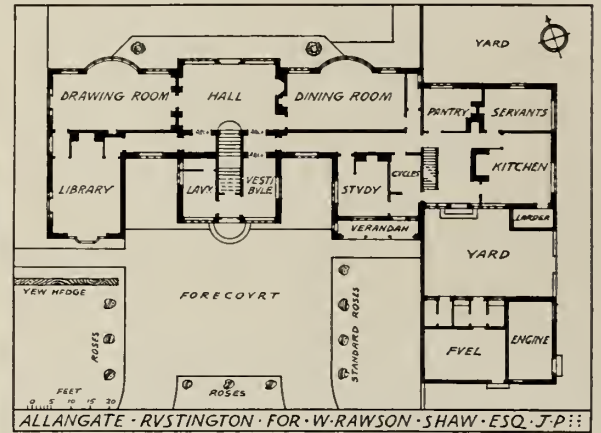
Local tiles and bricks of good color and texture — those who care know well how important is the latter quality — and plain limewashed roughcast are the simple factors so far as materials are concerned. The stonework is worked

with the minimum of moldings or ornament, and relies for its effect on color and surface alone. The Doultong quarries from which it came are some of the oldest in England, and turn out as fine a building material now as when they provided the stone for the wonderful front of Wells Cathedral.

In the planning of the house the main element



THE PLAN OF THE GROUNDS



THE PLAN OF THE HOUSE



THE GARDEN ENTRANCE



A VIEW FROM THE WALLED GARDEN



THE DRAWING-ROOM



THE UPPER LANDING

is symmetry, and the same principle is reflected in the two main elevations, though not rigorously carried out on the south front where, complete in the mass, it is nevertheless broken up as regards parts by the variation between the east and west gables. Here the reason for the intro-



THE HALL

duction of timbering in one of the gables is not at once apparent, though that gable in itself, with

the presence of the best view on the north side has influenced the plan to this extent: that the

its well-proportioned wood bay-window, is a pleasing piece of work. Framed in a stone panel in the central gable is a sun-dial, and in the corresponding position on the north side are the owner's arms, with his motto, "*Te ipsum nosce.*"

This house is essentially a summer residence, and this fact and

principal rooms have been arranged to have a northern outlook, while within the house the cool freshness of white paint and whitened plaster is the dominating note.

The gardens occupy the site of a very old orchard, so that there are some gnarled and ancient fruit trees left, which give a special char-

acter to the grounds. A double row of fine old elms on the west side and a raised flower garden with its central tank and high brick enclosing walls help to give interest to a simple lay-out, where absence of much natural declivity has made elaborate terracing out of the question.

M. B.

What Trees to Plant

ADVICE TO OWNERS OF ESTATES AND TO ARCHITECTS

BY J. WOODWARD MANNING

III.—The Best Maples

IN Europe the sycamore maple (*Acer pseudo-platanus*) has been from the seventeenth century a popular tree for all purposes, but in America the climatic conditions, particularly of New England, forbid its extensive use, and the Norway maple (*Acer platanoides*) is hardier and better adapted to American conditions. Rapid in growth, this forms a sturdy, low-branched, broad-spreading tree with ample foliage and a varied character of top, free from that monotony characteristic of the rock maple. Whenever ample room can be provided for full development the Norway maple undoubtedly surpasses all others for longevity, size and general shade-giving qualities for the lawn. As a street tree it can be only recommended for very broad avenues. Its purple-leaved variety, the Schwerdler maple, is a deserving tree, with the added interest of richly colored foliage.

The most popular variety is, undoubtedly, the rock

or sugar maple (*Acer saccharum*) because of its cleanliness, vigor of growth, dense shade and brilliant autumnal tints. To me the tree, while valuable and the best of all the maples for street-planting purposes, fails to possess the interest that a more varied character of growth would insure. Aside, however, from this criticism of the too pronounced monotony of habit of the tree, it certainly is an ideal street and lawn shade tree, hardy, vigorous, cleanly and generally health-

ful. An example of proper planting, with consequent satisfactory results, is shown in an illustration of several planted on an estate in Waverley, Mass., which trees have stood for eighty-five years without apparent injury or blemish, giving ample shade and promising immunity to the ordinary ills of the rock maple for probably fifty years to come, for the simple reason that they were planted ninety feet apart instead of the too common practice of thirty



THE NORWAY MAPLE

feet, and also because they have been given ample abundance of soil. Furthermore, by planting within the property line instead of on the outer edge of the sidewalk, protection from animals and the worst foe, man, has resulted. This is a lesson of itself. As a lawn tree, there is danger of a too monotonous use of the rock maple. Single specimens dotted over a spacious lawn are far less effective than when grouped with broad stretches of field be-



THE ROCK OR SUGAR MAPLE

tween. The geographical range of this maple is from Canada and Nova Scotia westward to the Rockies and southward to Sioux City, Pittsburg and Philadelphia. This can be extended to Southern Virginia, Kentucky and Missouri with certainty of good results.

Rapidity of growth certainly does appeal to the tree planter, and perhaps no one tree other than the Carolina poplar has so well met this requirement as the silver maple (*Acer saccharinum* or *dasycarpum*), and it certainly has many good qualities. Its graceful habit of growth is attractive, as is the interesting contrast of color between the green upper and silvery lower surface of the leaves. Unfortunately, however, its rapid accumulation of trunk and limb is accomplished with the penalty of weakness in structure, and no tree is more apt to be fractured by wind or ice storm than this. Here again this vital weakness may be largely overcome by ample provision of room and soil for the most perfect development of each specimen. Close street planting of the silver maple causes weak trunks, overloaded and structurally weakened tops, both of which can be largely avoided by proper planting of not less than sixty feet apart, and better eighty feet, for the full development of each indi-

vidual. As a lawn tree the silver maple makes a picturesque pile, most interesting of any of the family in the hugeness of trunk and intricate subdivision of the bole and limbs, a necessary precaution being that of using an individual tree where one on first impulse might be tempted to plant a group.

The most widespread of all our American species is the scarlet or swamp maple (*Acer rubrum*), and a very worthy tree it is, beautiful in its gorgeous show of scarlet flowers at the first touch of spring, with good dense habit of growth and sturdy character of limb, while no tree contributes more strikingly to the autumn landscape than this in its wonderful range of brilliant coloring. A native of the bottom lands from Canada to Florida and from New England to Oregon, its range is ample for every purpose. However, it is a waste of effort to expect the tree to succeed in other than rich, moist soil. Therefore as a street tree it has its limitations, which, if violated, must result in disease and short life. Given proper conditions much pleasure results from the use of the scarlet maple, but the fact of its dependence on moist conditions must of necessity limit its general use and influences as well as its production in large quantities by the nurserymen.



THE HOUSE FROM THE LONG GARDEN WALK

Architects' Own Homes—II.

THE HOUSE AND GARDEN OF F. PATTERSON SMITH, ESQ., AT WINCHESTER,
MASSACHUSETTS

DESIGNED BY HIMSELF AND DESCRIBED BY ARTHUR A. SHURTLEFF

THERE can be no happier man in the world than the architect who takes pencil and T-square in hand to design a house for his own home. Having earned, during years of practice, a reputation as a designer of other men's houses, the day at last dawns when he finds himself the possessor of sufficient leisure and enough earnings to fulfill his long-cherished hope to build for himself. Very different seems this problem from any other he has ever undertaken. No uncertainty is present with regard to the taste or the requirements of the client, since the architect himself is his client and has only his own professional and domestic natures to consult, both of which are loyal, appreciative and able. Each nature immediately finds an opportunity for expression through the other to a degree it has never enjoyed before. So intimate are these confidences of the one personality with the other that no resource in design or



THE FRONT OF THE HOUSE

self-indulgence, for an architect of training and experience can no more let the client in him have his own way, unless that way is sound, than the client of experience can let the architect run to æsthetic extremes at the expense of practical home economics. This good-natured yet serious struggle is constantly in progress, and furnishes ideal conditions for bringing out the very best that is in

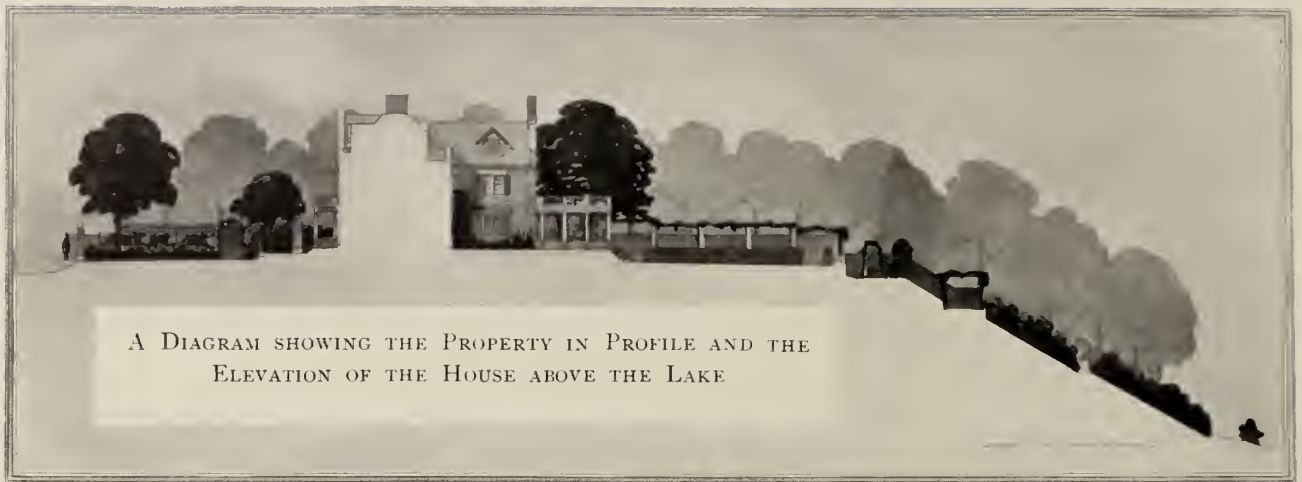
housekeeping is regarded as impossible until it has been tried in the plan with deliberate consideration; and so fruitful is this co-operative effort of the two, that each stroke of the pencil seems inspired as one difficulty after another is overcome. This success is not a consequence of

both natures. For this reason architectural merit and home comfort, really inseparable in the highest definition of domestic architecture, should find their greatest promise of attainment in the home that an architect designs for himself.

The neigh-



THE PERGOLA



A DIAGRAM SHOWING THE PROPERTY IN PROFILE AND THE
ELEVATION OF THE HOUSE ABOVE THE LAKE

bors of Mr. F. Patterson Smith were conscious that no ordinary coöperation of architectural ability and domestic good sense had created the house which was built for him at Winchester, upon the borders of the upper Mystic Lake, in the year 1899, and they learned without surprise that he was himself the designer. During the seven years

which have elapsed since the completion of the dwelling the success of its design has become more and more apparent as the house has melted with the weather and as the grounds, through the growth of their plantations, have gradually assumed an appearance approximating that of the architect's original intention.



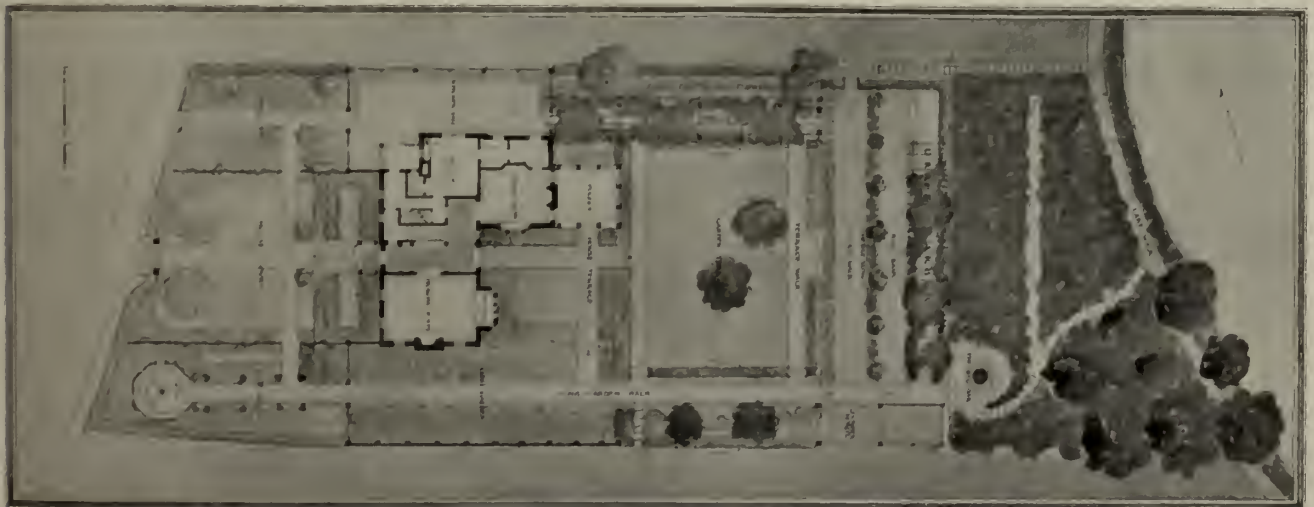
THE HOUSE FROM THE SMALL FRUIT GARDEN



THE HOUSE AND THE LONG GARDEN WALK

The lot is about one hundred feet wide (north and south) and nearly three hundred and fifty feet long, with a relief above the surface of the lake of forty feet or more. A consideration of the contour of the ground, of the points of the compass, of the position of the town highway, and of the best views of the lake led the designer to place the house upon the main axis of the property about halfway between the street and the declivity which descends abruptly to the lake. In this situation the house is sufficiently re-

moved from the highway to insure privacy to its occupants, while ample level space is reserved in the rear for the house and garden terraces. The hedges which separate the sidewalk from the front lawn are low enough to allow the passer-by a good view of the interesting façade of the house and the vine-wreathed margins of the house court. An ingenious arrangement of close lattice fences, hidden in foliage, provides ready and ample entrance to the kitchen departments directly from the front street without bringing the service aspect



THE PLAN OF THE HOUSE AND GROUNDS



A VIEW FROM THE HOUSE TOWARD THE LAKE

of the place into prominence or cramping the main approach. A garden for small fruits on one side of the house and a rose garden on the other side balance each other and produce essential symmetry. These two gardens, representing the domestic and the formal divisions of the house, are developed by long paths which embrace the borders of the upper untterraced portion of the estate. They are united by the terrace walk which ties

them natural," that is to say, to ignore them. Until recent years to make useful such uncomfortable slopes or to reconcile them to formal surroundings for æsthetic satisfaction was not thought worth while. In our own day, however, the designer lingers with interest over these difficulties, knowing that a reasonable solution of them will add greatly to the resources of the estate and to the satisfaction of the client. A well-handled



THE SUMMER HOUSE FROM THE PERGOLA

the pergola to the long garden walk and forms the outer margin of the garden terrace. The level of this plot of ground is adjusted carefully to the natural surface in order to preserve two oak trees, which, by happy chance, flanked the axis of the house and garden scheme.

The declivity between the garden terrace wall and the lake formed a natural obstacle to the development of the remainder of the ground. A popular way of treating such surfaces is to "leave

declivity will often lend an appearance of extent to an adjoining level ground of small dimensions that, without contrast, would appear mean in size. Similarly, retaining walls, flights of steps, and bank slopes gain in interest by contrast with level, unfretted grass surfaces. The plan of the Smith place indicates clearly the natural resources which the designer found in the steep lake shore. First of all, he terraced it to provide comfortable surfaces to walk upon and to make available for

recreative purposes the ground lying within the shade of the largest tree on the estate. Footing for trees symmetrically placed and for a grape arbor were also secured by this means. To break the monotony of a succession of flights of steps, a naturalistic path, winding among the trees, was provided as a means of reaching the borders of the lake from the midst of the terrace system. At the culminating point of the terraces within the shade of the great oak, and nearly on a level with the ground about the dwelling, a summer house was placed, from which one may overlook the lake through the tree tops or enjoy a view of the living side of the house. These features, all largely practical in intention, have rendered the estate individual, and pleasing to the eye.



THE HALL



THE DINING-ROOM

The placing of the halls, stairways and rooms of the first floor of the house is well adapted to the orientation of the building and to the arrangement of the grounds. The drawing-room, which constitutes the ground floor living-room, commands the best outlook, while it is open to the sun in winter and the east and west breezes in summer. In order to receive the morning sunlight in winter, the dining-room is arranged to embrace a southern aspect and forms, with the drawing-room, two sides of the house terrace

quadrangle. The piazza is open to the air on three sides. It furnishes a pleasant outdoor dining place in the summer season and connects the house with the pergola. In attaining these comforts and pleasant groupings of the master's rooms on the first floor, the comfort and appearance of the kitchen side of the house have not suffered. An ample kitchen and its unusually large yard are conspicuous features in the plan, though they are most inconspicuous in reality. The kitchen yard is bordered with vines and shrubbery which make it appear much more like a garden than a matter-of-fact dependency of the house. Hedges, fences, and trees and the termination of the pergola hide the service

portions fully without imprisoning them. With the privilege of sitting in the fruit garden or of going to the lake by an attractive route through the pergola and along a path made of stepping stones, the domestics have no reason to feel that their happiness has been overlooked in the planning of the estate.

As a whole the design of the Smith place is related to its site, to its exposure and to its uses in much the same way that a healthy organic being is related to the environment which gives it pur-

pose and life. Perfect adaptation of structure in the organic world should command our admiration not more than the successful evolution of a design which fulfills an everyday human service. Mr. Smith has been successful in making his house and grounds a source of comfort and en-

joyment to himself and to his friends, while an attractive individuality gives the place unusual interest to the casual observer. The visitor feels strongly a charm which may be attributed to the coöperation of a sensible client and a good architect embodied in one personality.

Harvard House

WHEN Marie Corelli persuaded Mr. Morris, the Chicago millionaire, to purchase and repair the historic Harvard house at Stratford-on-Avon, she performed a great service to all those interested in the preservation of landmarks of American history in England. This house was the birthplace of the founder of America's first and most influential university, and is situated on the opposite side of High Street, but a short distance east from the home of Shakespeare. One of its stout oak beams bears the initials "T. R. 1596. A. R.," signifying that Thomas Rogers and his wife built or restored the house in that year. Their daughter, Katherine, married Robert Harvard, and here was born John Harvard.

In 1637, two years after his graduation from the Puritan Emmanuel College, Cambridge, Harvard emigrated to America and settled in Charlestown, Mass. Shortly before his arrival the General Court of Massachusetts Colony had voted £400 towards the founding of a school or college to be located in New Towne, later called Cambridge.

Harvard took an active part in forwarding

this scheme for higher education, and on his death, scarcely more than a year after his arrival in America, gave £779, one-half his estate, and a library

of three hundred and twenty books towards the endowment of the college. This gift made possible the establishment of an institution "on the footing of the universities of Europe," and out of gratitude to Harvard the General Court voted that the institution bear his name.

This old Stratford house is a fine example of quaint sixteenth century English town architecture, of good proportions, the floor lines marked on the exterior by ornamented courses of wood, between which the half-timbering work encloses the window casements and emphasizes a rectangular scheme as far as the pointed gable which faces the street in the quaint old mediæval fashion.

Mr. Morris may most appropriately convert this historic dwelling into a clubhouse for American pilgrims to Stratford. How much more ap-

propriate were it owned and maintained by Harvard University!

J. W.



Harvard House at Stratford-on-Avon



"WESTWARD" — A MURAL PAINTING BY EDWIN H. BLASHFIELD FOR THE IOWA STATE CAPITOL

IT is only within the last fifteen years that American artists have received the encouragement essential to success in mural painting. A necessary condition was that they should be employed in the decoration of important public buildings. The few private houses of the very rich where mural paintings are to be found offer too narrow a field, both in choice of topics and in architectural setting, for the full development of a branch of art which properly tends to historical and allegorical treatment of large groups and comprehensive scenes. A truer sense of what our public buildings should be has hastened the change. The architect has created the painter's opportunity by providing for light as well as space in the newer order of libraries, courthouses and state and municipal buildings.

The painting recently completed by Edwin H. Blashfield for the main entrance hall of the Iowa State Capitol at Des Moines is a case in point. It is an immense canvas measuring some forty feet in length by fourteen in height. The subject is "Westward," and the scene typifies the advance of civilization beyond the Mississippi.

A prairie schooner of the pioneer days is in the center of the painting. Four sturdy oxen strain at the load and beside the wagon walk a party of men. On foot and on the wagon seat are their wives and children, with faces set toward the promised land of the setting sun. So far the artist has handled the subject in a restrained spirit of realism. But he has added the needed touch of symbolism by placing ahead of the wagon as its guiding geniuses four draped female figures suspended in the air as if representing Courage, Industry, Prosperity and Education. Behind follow more figures typifying agricultural art and progress. The idea that the emigrants are passing from an old to a new region is quietly hinted at in the rows of corn they leave behind them and the virgin prairie upon which they enter.

The color scheme is in reds, yellows and purples in rather a high key. Over the whole moving group is diffused the golden light of the western sun, towards which their eager feet bear them.

An Informal Theater

HOW AN OLD BARN ON A LONG ISLAND ESTATE HAS BEEN UTILIZED FOR
PLAYS AND OTHER ENTERTAINMENTS

“ALL the world’s a stage,” in country as well as town, and some of “the men and women merely players,” are disinclined to have done with acting when the curtain falls at the close of a metropolitan season. They would carry the masque afield, and continue the dance on the greensward of the country estate. From time immemorial acting amid pastoral scenes has fascinated mankind and has marked the civility of nations. We Americans have been indifferent to the pastime; but now the enjoyment of outdoor plays is growing, in spite of one serious disadvantage they suffer. This is their uncertainty due to inclement weather. A shelter is neces-

sary. If guests are to be spared disappointment, the summer play must be given under protection from wind and rain. The country gentleman may well spend his winter evenings in devising to this end the theater of his place out of town. It must be an informal, purely recreative affair, for he must avoid giving his guests the pent-up feeling of a drawing-room performance. The building, if new, may be of rustic style and construction. But there are in many country places structures standing unused which could well be turned to account.

An old barn on an estate near New York has been turned to such a purpose as this. Removed



A VIEW LOOKING TOWARD THE STAGE



THE BALCONY AND THE INGLE-NOOK

about thirty yards from the house and pleasantly screened by trees, it is not only the scene of summer idyls and week-end comedies, but, as the varied furnishings show, it also serves from time to time as a ballroom, a bungalow, a living and dining hall, a gymnasium for boxing or fencing bouts, and for many other novel kinds of entertainment it is the privilege of a country host to devise. In the roof a skylight was inserted, and a dark room was built in one corner for photography. This last use of the building has given it the name of "The Studio" among the occupants of its neighbor, the mansion.

At one end of the barn is the stage, with a door at each side leading to dressing-rooms behind. At the other end is a balcony for specta-

tors of a play or the orchestra for a dance. Beneath this balcony is an inglenook, whose great fireplace makes it a retreat of cosy shelter on damp or cool days. The double barn-door that formerly gave passage to teams was permanently closed and a small door made near by. The woodwork was cleaned and stained a dark brown. The walls were hung with guns and hunting trophies, the rough-hewn beams with fish-nets. French posters, programmes and other souvenirs of play and sport give the necessary touch of color to an interior whose effect is entertaining, to say the least. Those who have reveled in the old barn could say more of its delights, if their memories could be made to speak.

R. E. C.

A \$5,000 House for a Family of Four

BY J. LOVELL LITTLE, JR.

WITH the rapidly increasing cost of building material and labor and the strict requirements of our suburban building laws, many of which overreach themselves in an attempt to strike a last note of progressiveness, the problem of building a \$5,000 house which will be a credit to the designer, both from an artistic and practical standpoint, calls for the utmost ingenuity and patience on the part of both the architect and his client, and a willingness on the part of each to cooperate and compromise, if need be.

Simplicity in design is absolutely necessary if four people are to be made comfortable in a house which costs, including heating, plumbing and lighting, and the contractor's commission, not more than \$5,000, and simplicity in design should be the result and not the cause of simplicity in living.

A glance at the typical suburban house, in the United States and in England, will show a wide difference in this respect. In England, privacy stands first and foremost. The house lot is surrounded by a high hedge and, except for an occasional glimpse through a gateway, the passer-by might as well be walking between the walls of a maze, unless he is perched on the top of a coach or omnibus. The same principle is applied to the house itself, and one goes from room to room without being able to see more than a few feet ahead, and with a sense that each room is a separate and entirely individual apartment.

In this country the suburban lot is as much for the public as for the owner. In many cases it is almost entirely consecrated to the passer-by, as each man tries to outdo his neighbor in the smoothness of his lawn and in his display of shrubs and flower beds, an effort that gives no adequate return in comfort or beauty. Behind the house one can catch a glimpse of clothes hanging out to dry and a more or less ill-kept "back-yard." Indoors too, in an attempt to get the same effect that one might expect in a \$100,000 house, one room often opens widely into another or into the hall, and the family group around the living-room

fireplace can be seen from almost any point on the first floor.

These are the two extremes; and, as is usual, one may find the most satisfactory solution by striking an average between them.

Certain it is that the point of view which takes into consideration one's neighbors and the public makes our American suburban streets much pleasanter for the passer-by than those in England. Certain also it is that a man here loses much of the charm that the Englishman has in his carefully guarded lot of land. There is no doubt that one has in an American suburban house a greater feeling of ampleness and a sense of more breathing space than in the box-like compartments of the English house, but too much should not be sacrificed to one point of view or the other.

In laying out a suburban lot one should place the house far enough back from the street to give a perspective and sense of generousness as one walks along the sidewalk. This can easily be accomplished without sacrificing the land at the rear of the house. This space is invaluable to a man who would live a part of his life out of the view of every passer-by. With a house set thirty or forty feet back from the sidewalk on a 150-foot lot there is sufficient room on what should be the "living" side of the house for such disposition of the land as individual taste may suggest. It may be objected that too often one finds conditions already such that an arrangement like that shown here will give the owner nothing but a view of the before-mentioned clothes-lines and back-yards. In spite of this very real objection, I have chosen to lay out my lot of land in this way, because some day the co-operation which is implied in the usual existing arrangement of the front lots of adjoining suburban homes will actually extend to the backs of the houses. It will not be long before real estate owners will consider this growing demand for attractive surroundings and will develop their properties with this end in view. People will not live forever content to have only that part of their land which the public

can see, attractive. Judicious planting, which can be done at a very slight expense if done intelligently, will shut out in a surprisingly short time what may be to-day an eyesore.

Present conditions seem to require that space should be left for an automobile house. In fact it is due to the growing popularity of the automobile that there is a demand for a \$5,000 rather than a \$6,000 house, the difference being spent upon the machine or the garage.

rest of the rooms be small. This is better than to have several medium-sized rooms. Nothing does more towards making a house seem large and homelike than one room in which every member of the family may meet and read or talk without being crowded.

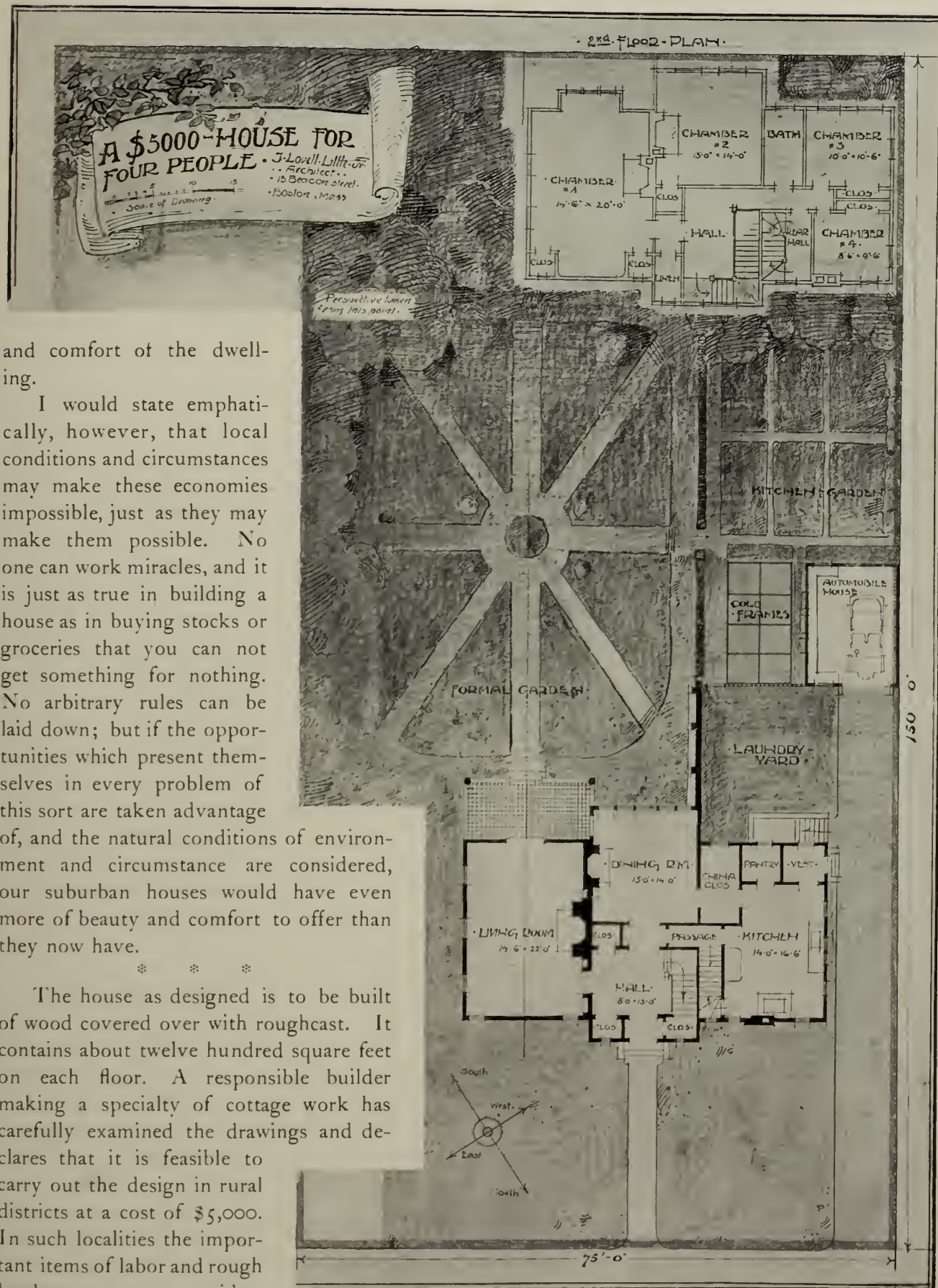
As to materials, we should use the best, though this does not necessarily mean the newest. With the rapid changes in our cities and the number of comparatively new buildings which are being torn



PERSPECTIVE VIEW

As to the house itself, let us by all means preserve the vistas and axes, but in such a way that we see an attractive lawn or garden rather than the perspective of a macadam road; and so that we are really sitting, well protected, by our fire or on our veranda, rather than that we should seem to be sitting in the hall or on a platform in full view of the street. The arrangement of the plan should always include one large room, even should the

down, making available sound material at a very low cost, it is possible to have a brick or tile floored terrace, which is pleasant to look at and step on, and which will outlast three or four wooden floors. It is possible, too, to have a plastered house at almost the same cost as a wooden one, providing good secondhand material can be secured for the frame, and in many other similar ways to add to the beauty



and comfort of the dwelling.

I would state emphatically, however, that local conditions and circumstances may make these economies impossible, just as they may make them possible. No one can work miracles, and it is just as true in building a house as in buying stocks or groceries that you can not get something for nothing. No arbitrary rules can be laid down; but if the opportunities which present themselves in every problem of this sort are taken advantage of, and the natural conditions of environment and circumstance are considered, our suburban houses would have even more of beauty and comfort to offer than they now have.

The house as designed is to be built of wood covered over with roughcast. It contains about twelve hundred square feet on each floor. A responsible builder making a specialty of cottage work has carefully examined the drawings and declares that it is feasible to carry out the design in rural districts at a cost of \$5,000. In such localities the important items of labor and rough lumber amount to considerably less than in the case of

building near a large city. If, indeed, city building laws should come into play, the cost of construction would then reach a maximum; but even

so, \$6,000 would be a safe estimate. In the former case the total would be made up as follows:

Lathing and Plastering	\$325.00
Painting	275.00
Masonry, including excavations, drains, cellar cement work, etc.	1,240.00
Plumbing and Fixtures	400.00
Lighting (gas piping and fixtures or electric wiring and bells)	60.00
Heating (hot air)	150.00
Doors, windows and blinds	350.00
Rough lumber	800.00
Interior finish and stair work	600.00
Finished floors	200.00
Rough and finished hardware and mantels	200.00
Carpenters' labor	400.00
	<hr/>
	\$5,000.00



The Entrance Front

“The Hofbrau” in Chicago

ONE OF THAT CITY'S ATTRACTIVE RESTAURANTS

RICHARD E. SCHMIDT, ARCHITECT

THE German restaurant of to-day in Chicago is the popular development of the early German beer saloon. These saloons, of course, differed greatly in character; but there were some that were managed in a quiet, clean and orderly manner, and in connection with which meals were served. The *hausfrau* attended to the preparation of the peculiar dishes, which the real German *frau* can cook in that appetizing manner so well

known to all those who are Bohemian of heart. The citizens of German descent, of which there are many in Chicago, were compelled to eat their noonday meal away from home, for the city was widely scattered, and early in its growth sprawled out upon the prairies. Americans, and citizens of other nationalities as well, engaged in business in the locality of these places, acquired the habit of frequenting them. Some of the saloons served as

gathering places for card playing and for evening meetings; and in order to make them more attractive their proprietors employed zither players and Tyrolean yodelers. The increasing evening patronage soon induced the better establishments and the orchestras. Inquisitive of the older patrons, wives and daughters heard of the good cooking and the music, and were eager to visit the new establishments.



A VIEW IN THE COURT

The World's Fair of 1903 still further developed the European habit of eating in public places where liquor is served and the meal is accompanied by music. A number of establishments of this description have grown to large proportions, and recently several new ones have been built.

One of the largest and most ambitious of these is "The Hofbrau." An elaborate restaurant on the ordinary plan was established some time ago on these premises at considerable expense; but it failed to attract the necessary patronage to make it a success. It was designed with skill in the style

of *L'Art Nouveau*; but being cold in color and therefore somewhat cheerless, it won few admirers and few customers. It could not pay a return on the investment and was abandoned. The new owners are a firm of successful brewers. They suggested to the architect a change of the premises to a semblance of a *rathskeller* or *Hofbrau* (tap-room), and this suggestion was followed. The high, flat ceilings were divided by pointed

arches and partly vaulted to look like the old masonry of a monastery or brewhouse cellar. The surfaces were troweled with coarse sand, plastered and glazed in warm oil colors, then decorated with a scheme of foliage, birds and conventionalized animals on a painted trellis pattern. Pictures containing human figures were placed in appropriate large panels of the walls.

The front and middle rooms were arched from column to column, and the walls were decorated with flowing ribbons bearing mottoes and shields; old German heraldic devices and seals were placed on spandrels and tympanii.



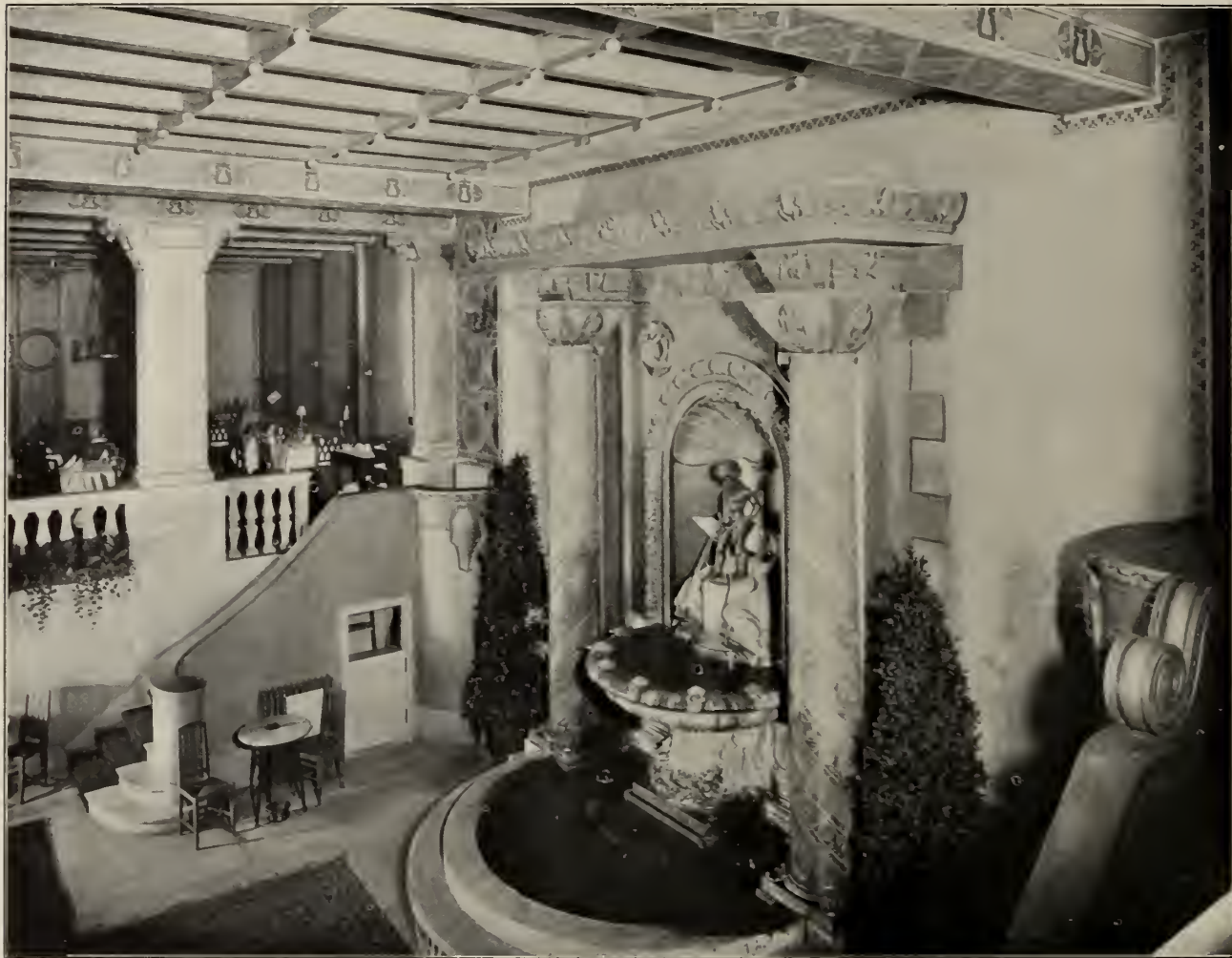
THE BUFFET



THE VAULTED ROOM

The division between the vaulted and the middle room occurs at a break in the floor level between these parts where formerly there was a balustrade. This dividing line was newly accentuated by a wooden trellis covered with vines, at the edge of the higher floor. Odd lanterns were suspended from the trellis at irregular intervals. The original windows were large, and glazed with a colorless glass of a maze pattern. By the

or to cause it to be noticed or remembered. To make it individual, this front was removed and a curtain wall, with deeply recessed openings, was built in its place. The outside surface is cement with a cast and trowel finish. Over the entrance doors large wrought-iron lanterns, glazed with strong colored glass, were set. Over the center archway is an electric street sign, with a grotesque lion, carved in wood and painted and gilded.



THE FOUNTAIN OF THE COURT

alterations they were reduced in size, so as to be in better harmony with the heavy architectural treatment, and were concealed by casement windows, newly glazed with rich green opalescent glass, in a free vine-and-grape pattern. On this account artificial illumination is necessary in the restaurant at all hours.

The old street front was the ordinary shop show-window, with nothing to distinguish it from any other in the monotony of the whole square,

Thus the place was completed and newly clothed in a manner so strange to the modern American street that the establishment when thrown open quickly attracted attention.

The curtain wall imitating solid masonry, the dimmed windows and the subdued artificial illumination offered such a great contrast to and such a relief from the ordinary restaurant that those desiring a quiet retreat, where meals could be taken with civilized repose, increased the pat-



THE DINING-ROOM, CALLED "THE BRICK-ROOM"

ronage so rapidly that it could not be accommodated.

Only the rear end of an adjoining property and one room in the rear of another building were obtainable for expansion. These were all so situated that there was but one place for a connecting door. The floor of one of them was six feet above the floor

of the old premises. To combine such difference of level and also to lend the whole an appearance of size, the high court or fountain-room was introduced. Rooms open into it on both sides at different levels, and the one remaining blank wall contains an ornate fountain. As

THE PLAN OF "THE HOFBRAU"



these rooms are further removed from the street than the older part, fewer people pass through them. They are consequently very quiet, and conversation can be carried on here with comfort and to the soothing accompaniment of splashing

water in the fountain. The new rooms have been so well patronized since their opening that the owners' only regret is that they are not larger. Unfortunately the limit of expansion appears to have been reached.

The Improvement of a Commonplace Room

HOW THIS MAY BE DONE AT LITTLE COST BY A PROCESS OF ELIMINATION, OR OF SUBSTITUTING FOR TAWDRY OBJECTS, DIGNIFIED AND SIMPLE ONES

BY MABEL HARLOW

GIVEN a room like picture Number One, what changes should be made to make it harmonious, restful and the sort of place one would like to live in, the structure of the room to remain unchanged?

I think the most conspicuous difference between this and picture Number Two is in the sense of quiet and restfulness in the second case as contrasted with the fussiness of the first. This effect is produced by the simplest means,—by the substitution of honest and straightforward pieces of furniture for the imitation elegancies originally employed. The room as it stands is a striking example of misdirected effort. Much

money certainly, and probably much time went into its furnishing; and yet it fails because of that very feeling of elaboration and fussiness. It is restless, inharmonious, “noisy,” affecting the eye as clashing musical instruments affect the ear.

There are three things to consider,—the floor, the walls and the furnishings. Color, which plays perhaps the largest part in determining whether our rooms are agreeable places to live in or the reverse, must be left out of this question entirely, as we have no way of determining it.

Beginning, then, with the floor, we will assume that the rug, which is good in design, is equally so in color. Perhaps even this is a rash assumption,

as it has the appearance of the anomaly known as the “domestic Persian,” and the Persian rug does not thrive under domestication. However, leaving the floor as it is and considering the walls, we find these covered with wall paper of a most elaborate design.

The pattern has no excuse for being. It is a meaningless number of forms not beautiful in themselves or interesting in their arrangement, and so insistent that it can not be ignored, but shrieks for attention.

One must feel at a



NUMBER ONE — “BEFORE”

first glance the added effectiveness of the wall spaces when covered with the two-toned cartridge paper suggested in the second illustration.

The other changes in the furnishing are an attempt to live up to the dictum of William Morris, "We should have nothing in our houses that we do not know to be useful or feel to be beautiful."

By replacing the glittering dust trap in the corner with a straight-lined and roomy bookcase, we gain both usefulness and beauty; and the same is the case when we take out the chair-sofa, on which one could neither sit nor lie with comfort, and put in its place a real sofa, capacious and comfortable. All the changes have been made with the same end in view, that of replacing the elaborate thing with the simpler one that will serve the purpose better.

The ornaments on the mantel shelf offer another text. Aside from one's personal preferences for different forms of themselves, there is a desire for something more, for proportion and arrangement. These seem to be woefully lacking in this case. To use the hackneyed phrase of the decorative artist, the objects are "out of scale" and the bust of the classic beauty in the center quite dwarfs the small peasant figures. The group of the three is again an instance of bad arrangement, for they are too nearly of a height to be grouped. They make the small brass candlesticks almost disappear from sight.

A better and simpler means of lighting is shown in the substitution of a reading lamp, and standing electric lights on the mantel for the former chandelier and wall brackets. White ground glass globes are suggested in place of the cut glass and pendent crystals, which must have made a glaring and hideously unbecoming light in the room.

The two good pieces

of furniture, the Sheraton shield-back chair and the ladder-back chair, have been carefully preserved, the latter being brought into a more prominent position and its place taken by a window seat.

The object in this remodeling was not to carry out "a scheme," — to make a room of a special period or style, — but simply to illustrate the point that over-elaboration fails of its effect, and that distinction and character in furnishing come from careful selection rather than from the accumulation of expensive and inharmonious elements. Cost really plays a very small part. Most important is the desire to select the real thing rather than the sham.

In studying the room from this point of view, another rearrangement, embodying much more radical changes, suggests itself. This is to take the mantel as the key-note and bring the other furnishings into harmony with it. The mantel is rather dignified and of good proportions, and while one may doubt the wisdom of bringing such a large mass of white woodwork into the color scheme of a living-room, it is too important a fact, architecturally, to be ignored. An ideal arrangement, then, would be to panel the



NUMBER TWO — "AFTER"

entire wall, emphasizing in the height of wainscoting and depth of cornice the main divisions of the mantel, and to hang silk armure of pale golden yellow or dull olive green in the panel divisions. A polished floor with a few very beautiful rugs and furniture after the style of that used by Marie Antoinette in the *Petite Trianon*, straight lined and formal, covered with brocade in plain color or with a stripe pattern, would transform this example of the commonplace into a beautiful drawing-room, gay and charming, and with the distinction that comes from good design in the broadest meaning of the word.

One might be tempted to question whether the people who like the room as it stands will like the new arrangement as well; whether it is not a form of snobbery to require them to surround themselves with furnishings which represent the taste of some one else, even though I, that some one, am perfectly sure that my own taste is better than theirs, and can back up that

comfortable opinion by many authorities. There are two answers to this question: first, that in nine cases out of ten the pretentious and ugly thing is selected, not at all because of its appeal to the taste of the purchaser, but because the specious shopkeeper recommends it as "the very latest thing," "something entirely different." Hence it is necessarily bad, it being reasonably certain that any radical change in the form of articles of everyday use is not a change for the better, nor is it to be considered because it is "like what our neighbor put in her parlor last week." The second answer is that I firmly believe that the good thing will win its way and act as a means of grace, so that the soul of the possessor will come to fit its new shell and be enlarged and elevated in the process.

It is a brave person who dares step in between a woman and her own parlor; only a firm belief in the righteousness of her talk could ever nerve her to attempt the bold experiment.



The House Floor

BY ELLEN H. RICHARDS, A. M., S. B.

THE importance of the house floor is too often underrated by the architect and by the owner. If skimping is to be done, the floor suffers. Defects are concealed by means of sand-paper and polish, so that only daily use reveals them.

There must be a curious psychological reason back of the idea of the indignity of that which is walked upon, "spurned under foot."

The floor, that smooth and even surface upon which we walk or place our furniture, is a comfort and a blessing, or a trial and a menace, according as it is clean and tight,—a protection from cold

and vermin, — or loose and filthy from accumulated dirt. Any one who has seen the tearing up of the floor-boards of an old house wonders not at the persistence of disease through generations of its occupants.

Dust-tight and vermin-proof are the requirements for the modern floor. These are most fully met by concrete construction over steel beams, and by concrete filling between the floors, if they are of wood. Probably the ideal is most nearly reached in Germany, where wood parquetry is laid in fine cement. This gives the surface desired with durability and freedom from cracks. It

requires the skilled workmanship which all tile work — *breccia* and mosaic — demands for durability as well as for beauty.

The floor is neglected because the owner does not look ahead to the results of parsimony in material and labor.

In the economy of the house, the floor, although only one-fourth to one-sixth the room surface, requires forty times the care bestowed on the rest of the room. The habits of modern life subject the floor to an abuse unknown in earlier ages of beautiful floors. We bring in, on heavy nailed shoes and trailing skirts, coarse sand and black mud, which we proceed to grind into the polished wood or marble, and then complain of the defacement. Only gray cement is suitable for such rough usage. The carpeted floor was less difficult to keep presentable. The amount of work and expense involved in keeping a wood or mosaic floor in proper condition is greatly underestimated by architect and builder, as well as by the inexperienced owner.

The practical requirements of a floor are that it should be elastic and responsive, not chilling and forbidding; that the surface should be continuous, not showing cracks and holes; that it should meet the wall as if floor and wall were one, and not that either were an afterthought or makeshift. Yet how rarely does a wall fit the floor. The old baseboard, put on after the floor was laid, was intended to give this effect; but alas, the spaces for dust and vermin are but too evident in nine-tenths of the old houses.

What shall be the material of the modern floor? For the community house, the building in the city block, concrete must be the rule, because it can be made to fit and to fill all crevices while soft. Over this unyielding substance may be placed rugs for the living rooms and linoleum for the kitchen. The cement can give the even surface required for the durability of the linoleum, which should harden in place a month before it is used. Once smoothed, hardened and

shellacked or varnished, it lasts for a generation. The varieties of floor materials made with cork chips as a basis of the composition indicate what may be done in the direction of an ideal surface, non-conducting, elastic, agreeable in color and easily kept clean without back-bending. This last is an essential for modern flooring. Servants are unwilling to bend the back to floor cleaning; therefore the floor must permit of being cleaned without hard work at short range.

Experiments in materials adapted to both floor and wainscot, *i. e.*, molding the plastic material on floor and wall in one piece, have begun and must be continued until success is reached. Lignolith, asbestolith and like substances are signposts on the way.

Meanwhile floors of wood must be used in most houses of moderate cost. Of what shall they be laid? Experience of many varieties leads to the conclusion that *seasoning* and *manner of laying* mean more than variety of wood. The southern pine, for instance, must be cut the right way of the grain; the oak is more serviceable cut in narrow strips; birch and maple respond to care, but do not bear abuse as the hard pine does. The latter turns dark with age under almost any treatment.

Teak wood, probably the most beautiful and durable, is very expensive, and therefore not for the common people.

Whatever the material laid down, the care that it will receive determines its value and appearance. There should be hung in every broom closet a set of rules as to the care of the floors in the house. The waxed surface, so desirable in many ways, is suitable only for soft-soled shoes. It is not adapted to the hard, smooth, solid footgear that we persist in bringing indoors.

Where so many factors enter into the case, who shall say what the result will be? I only know that of all the elements which enter into house construction, floors and their care are in the most urgent need of study and experimentation.

The Town House of a Physician

LORD & HEWLETT, ARCHITECTS

IN the residence recently completed at 19 West 48th Street, New York City, there is an example of a modified type of the American basement house. The owner being a physician, the front portion of the ground floor is so arranged that strangers or patients may easily find the reception-room, which on account of its size and location is at once the most important part of this floor. Communicating with it is the physician's office, and adjoining this again is a well-lighted laboratory, equipped with a shower bath and other modern devices.

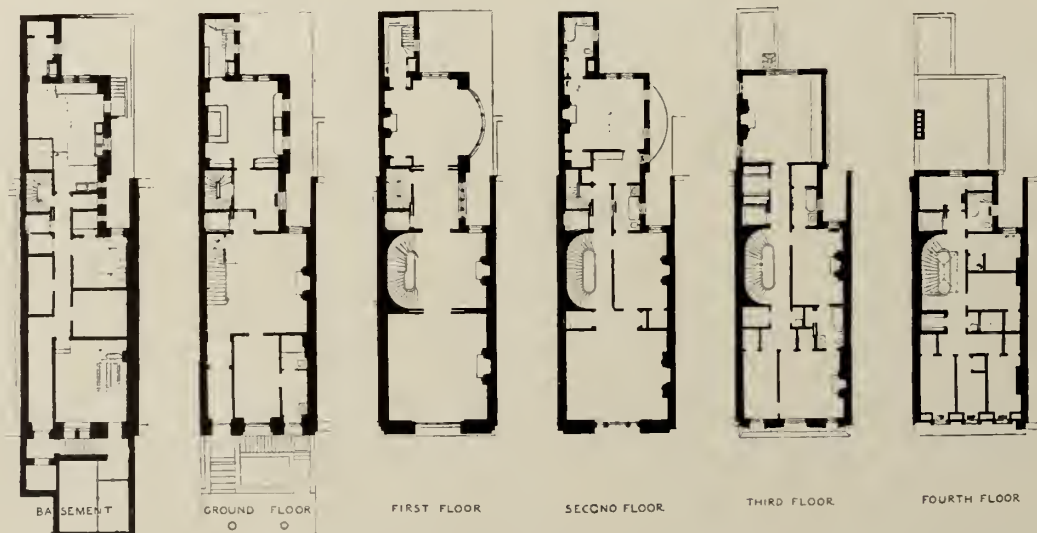
This arrangement permits the remainder of the floor to be given over to service rooms, such as kitchen and pantry and a servants' hall.



THE FAÇADE

The next floor above contains the principal rooms properly belonging to the residence. The main stairway is made an ornament of the music-room, on one side of which is the parlor, and through a refreshing vista of the conservatory is seen, on the other, the dining-room, unusually well lighted by virtue of a spacious bay-window.

Ascending to the next floor one has a glimpse of the private parts of the house, such as the family sitting-room and the bedrooms arranged *en suite* with dressing-rooms and baths. Similar suites and the children's rooms are on the third floor, and the fourth is devoted to the servants. The exterior of the house is of limestone.



THE PLANS



The Ponte Molle at Rome

Some Italian Bridges

BY FRANK CHOUTEAU BROWN

THE Romans, a great warlike race, were the first people to realize the importance of good roads and highways. Certainly no earlier builders constructed streets, except in their cities, with such care and attention to detail as were expended upon these essentials by that nation. The location of these old highways had been so carefully considered by their original builders that they still remain the shortest, most direct and easiest routes between the principal nineteenth-century cities.

Along with the construction of carefully built roads connecting important places, the necessity for permanent and durable structures to carry and continue these roadways over streams or crevasses—in place of the more or less temporary wooden bridges, or more frequently even, the

simple fords and ferries with which earlier peoples had been satisfied—became evident. So now, almost invariably, when, in following an old military road or highway, the traveler comes to a bridge that crosses any considerable stream or ravine, some portion of the structure, at least, will be discovered to date from the Roman period. In one case it may be only the pier foundations or the lowest portions of these supports; in another, the buttresses on the shore, or the spring of the arch, or sometimes the entire arch up to its crown, remains intact; and often it will even happen that some fragments of the original parapet balustrade itself have lasted down to the present time.

The Roman structure is easily recognized by the uncompromising strength and vigor of its full-swung, semicircular arch, the weight, solidity



THE PONTE GREGORIANO AT TIVOLI



A SMALL ROMAN BRIDGE AT ASCOLI-PICENO



THE PONTE MAGGIORE AT ASCOLI-PICENO



THE ROMAN BRIDGE AT PONT S. MARTIN



THE "PORTELLO" BRIDGE AT PADUA

and squareness of buttresses and piers, and the careful workmanship evidenced in the carrying out of the design. Especially appropriate is such a style to some of the grim, uncouth rock-gorges of northern and southern Italy, and especially appropriate also to the vicinity of a stern-walled city or town.

The European city bridge of any age is usually provided at one end with a tower containing a gateway. The tower was originally intended as a defensive work, and therefore generally placed on the end of the structure nearest the city, when it was naturally made a part of the defences. Sometimes, it is true, this tower was advanced beyond the real circumvallation of the city and placed on the farther bank

or upon some portion of the actual bridge itself. Even when the gateway is no longer necessary as a defensive work, it was frequently retained as an ornament; and consequently many of the Renaissance bridge gateways were not intended to

serve any other purpose than one of ornamentation and, at the most, in perpetuating the custom and retaining the conventional purposes of the older structure, to but house the toll-taker, the custodian or the officer of the local *octroi*. Frequently the bridge tower or gateway was added at a later date to a much older structure. So a Roman bridge may support a Romanesque or even a Renaissance or Baroque gatehouse superstructure.

Near the frontier or



REMAINS OF THE PONTE D'AUGUSTO AT NARNI

boundary between two principalities or smaller governments, the more modern gateways are arranged to house the customs officers; and even when reduced to this most peaceful usage, the tower or gatehouse remains quite as important and essential an architectural part of the whole design as when, from Roman times down, even to the late Renaissance, the question of possible defence or liability of attack from a foe appeared to have been the first consideration.

attractive instances of these structures, the city gate and the river bridge in combination. Often it is evident that a bridge of some greater antiquity may have stood at, or near, the same spot as the present one, yet the existing structure may be so thoroughly clothed by modern workmanship and detail, that it is difficult to tell whether the bridge is wholly old or new.

These different historic types of bridges are all appropriate to the various city surroundings.



THE FAMOUS BRIDGE OVER THE ADIGE AT VERONA

When used in closest relation to the bridge, it was placed over one of the banks or upon the center of the structure. It generally rested upon one of the larger piers, which were made to become a foundation for this later superstructure. Frequently, as at Ascoli-Piceno, this gateway tower acted as an advanced outer gateway to the city itself, and there exist some very interesting and

In this day, when it has been recognized that the problems of municipal improvement are only solved by first awakening an interest in the individual, it is to be hoped that they will furnish something of an ideal of proportion, of the beauty of engineering and of architecture combined, of appropriateness of treatment, and of artistic excellence of design.



THIS IS THE JAP'S FAVORITE WISTARIA



WISTARIA MULTIJUGA

Racemes of flowers three to four feet long may seem incredible, but it is true of this wonderful form of WISTARIA. In Japan (see illustration) this vine is used in many effective ways. It lends itself to pergola, porch, arbor work, and no end of charming scenes can be developed with it. Blooming time is the same as the commoner Chinese variety.

PRICES FOR WISTARIA MULTIJUGA.

Very heavy plants, 10 to 12 ft. \$5.00 each, \$45.00 per 10. Very heavy plants, 4 to 6 ft. \$2.00 each, \$18.00 per 10.
Very heavy plants, 6 to 10 ft. 3.00 each, 25.00 per 10. Good strong plants, 2 to 4 ft. 1.00 each, 8.00 per 10.
Smaller plants, 1 to 2 ft. 50 cents each, \$4.00 per 10.

The stock of the larger sizes of MULTIJUGA is limited to a few hundred, and orders will be booked strictly in rotation.

OUR 1906 CATALOGUE.

If you anticipate purchasing choice, hardy trees, shrubs, roses, and other hardy plants, both fruit and ornamental, and appreciate QUALITY, our stock is sure to meet with your approval. This, our new 1906 Catalogue, is a priced index of our stock, and a copy of it is yours for the asking.

ELM CITY NURSERY COMPANY
NEW HAVEN, CONN.

VISITORS ARE ALWAYS WELCOME AT THE NURSERY

PINEHURST

NORTH CAROLINA

18 Hours from New York

The Leading Health and Recreation Resort of the South

Four splendid Hotels, with prices varying from \$2.50 per day upwards.
Finest Golf Courses in the South, one of 18 and one of 9 holes.



February 14, 15, 16, 17, 1906. St. Valentine's Tournament. Qualifying round, 18 holes, medal play, Gold medal for the best score, other prizes.

March 8, 9, 10, 1906. Pinehurst Club Championship Tournament.

March 14, 15, 16, 17, 1906. Spring Tournament.

April 2 to 7, 1906. Sixth Annual United North and South Championship Tournament.

Friday, April 6, 1906. Sixth Grand Annual North and South Championship Meeting.

35,000 Acre Shooting Preserve. Trap Shooting, etc.

Tennis Courts, etc.

Consumptives absolutely excluded.

Through Pullman Service via Seaboard Air Line or Southern Railway. Only one night out from New York, Boston and Cincinnati. Don't fail to send for literature, illustrating the out-of-door features of Pinehurst and giving full details of its attractions.

Address

PINEHURST OFFICE, DEPT. S
PINEHURST, NORTH CAROLINA,
Or LEONARD TUFTS, Owner, Boston, Mass.

ESTABLISHED 1887.

INCORPORATED 1893

MYCENIAN MARBLE

IS THE HIGHEST GRADE OF
MANUFACTURED MARBLE,
AND THE ONLY ARTIFICIAL
MARBLE THAT IMITATES THE
NATURAL.

SOLE MAKERS

Mycenian Marble Co.

524-526 WEST 34th STREET - - NEW YORK

Telephone 2542 38th Street



A New Idea in Planning Your Home Grounds

The trees and shrubs shown in this cut have not yet been set out. It shows the appearance of the place very shortly after planting.

THE SURROUNDINGS OF THE COUNTRY HOME should be planned with the same care and attention to detail which have been devoted to the buildings. Every unsightly feature should be removed or effectually screened; every natural beauty used to the greatest possible advantage; and the entire estate so arranged that the various departments will form one complete and harmonious whole.

¶ We are landscape architects and gardeners producing work of the highest order of excellence, and are constantly engaged in making unattractive surroundings beautiful, and beautiful surroundings *more* beautiful.

¶ At our nurseries on Long Island we have more than 100 acres covered with trees and shrubbery carefully selected from all over the world. This makes it possible to quickly execute any order or to fulfill the specifications of the most important plan.

¶ Work to be executed early in 1906 should be planned *now* that it may be begun just as soon as weather conditions will permit. Plans prepared now can be given special care and attention. Don't wait until the Spring rush is at hand. Let our representative call to advise or suggest. Price lists, references and *any* desired information gladly sent upon request.

COTTAGE GARDENS COMPANY :: :: QUEENS, NEW YORK

LIFE stands at the top for 1905 in the amount of automobile advertising. In one issue, January 4th, 1906, there are 5,272 lines of automobile advertising representing 28 manufacturers of automobiles and accessories.

If you wish to place your goods before people who place quality first and prices last in making their purchases, LIFE should receive your consideration.



AUTOMOBILE NUMBER

There are also over 5,000 lines of other high-grade advertising in that number.

We would be pleased to send sample copy and rates.

JOSIAH JUDSON HAZEN
Advertising Manager

LIFE PUBLISHING CO.

17 WEST 31st ST., NEW YORK

.....THE YARDS OF THE.....

NEW ENGLAND BRICK COMPANY

*Are so situated that it can deliver
COMMON OR HARVARD BRICK to
Any Point on Any Railroad in New
England and New York States.*

General Offices:
189 DEVONSHIRE STREET,
BOSTON, MASS.

Turn to page 157

The Italian tile and chair seen in the photograph of a bathroom in the Storrow house were both furnished by DEXTER BROTHERS COMPANY of Boston, who have an agency for genuine Italian Tile and a few attractive rush seated chairs.

Upwards of thirty designs may be seen at the office of

DEXTER BROTHERS COMPANY

105 BROAD ST., BOSTON

The Boston Mosaic Co.

Marble and Enamel Mosaic

For Floors, Walls, and Ceilings



CERAMIC MOSAIC TILES
TERRAZZO FLOORING



26 Washington Street, North
BOSTON, MASS.



Telephone, Richmond 1299



Automatic Intercommunicating TELEPHONES

for Residences

Metal or Wood
Fronts in any style
or finish.

Hundreds of suc-
cessful systems in
use.

S. H. COUCH CO.
Incorporated

156 Pearl Street
BOSTON - MASS.

Send for Bulletins



Wilson Eyre, Architect, Philadelphia.

BEAUTY IN HOUSE COLORING

The prettiest house can be marred, or the ugliest made, by the coloring.

Poster colors don't suit houses, but if you take the hint from nature—from the bark, the rocks and the foliage—your eye never tires of it; 'tis a joy forever. These soft, harmonious effects are produced only by

Cabot's Shingle Stains

Samples of stained wood and chart of color combinations sent free on request.

Sole Mfr.
SAMUEL CABOT, 141 Milk St. Boston, Mass.

AGENTS AT ALL CENTRAL POINTS.

Cabot's Sheathing Quilt—the house warmer.



DOCTOR—"No, madam! I insist the child must be removed into the other room, away from this dirty, carpeted floor, and this room closed until it can be thoroughly cleaned. The polished hardwood floors in the other rooms insure the best sanitary conditions for recovery."

INLAID AND PLAIN HARDWOOD FLOORS.
Wood carpets and thin parquetry floors.

Old floors revived and polished.

These floors (dust and insect proof) are fast displacing nailed down carpets.

Write for information and prices.

Ask for book of floor designs.

WILLIAM J. DAY & CO.

44 Canal Street, - - - Boston, Mass.

Winter Resorts of the South

EASILY REACHED IN THE LUXURIOUSLY EQUIPPED TRAINS

OF THE

SOUTHERN RAILWAY

PINEHURST, N. C.

Improved Parlor Car Service from Washington, making daylight trip, by direct connections with the "Federal Express" from New England and other Eastern Cities.

FLORIDA

Double daily Service all the year round. In addition, the great

Southern's Palm Limited

Electric-lighted Train between New York and St. Augustine will resume service January 8, 1906.

ASHEVILLE, N. C. "The Land of the Sky" AUGUSTA, GA.
AIKEN, S. C. and "The Beautiful LAKE TOXAWAY, N. C.
HOT SPRINGS, N. C. Sapphire Country" SUMMERVILLE, S. C.

Especially Adapted for those Seeking Health or Pleasure

Southern Railway Dining Car Service Unexcelled

For Rate and Information Regarding all Southern Cities and Resorts Apply to

GEO. C. DANIELS, N. E. P. A.
228 Washington Street,
BOSTON, MASS.

ALLX S. THWEATT, E. P. A.
1185 Broadway, also 271,
NEW YORK, N. Y.

Thomas Ellison Photographer

Architectural Photographs a Specialty

I refer to the publishers of *INDOORS AND OUT*, for whom I make many special views. Most of the photographs illustrating articles in this issue were taken by me.

**82 Water Street
BOSTON**

INDOORS AND OUT

A MONTHLY MAGAZINE
DEVOTED TO ART
AND NATURE



ROGERS AND WISE CO.
PUBLISHERS
BOSTON

"GALLIA" Electric Carriages

MANUFACTURED BY

LA SOCIÉTÉ L'ÉLECTRIQUE

PARIS, FRANCE

*First Prize and Gold Medal (highest award) at Paris Salon
last three consecutive years - 1902, 1903, 1904*

By special
appointment
to
H. M. the
King of
Spain



Used by dis-
criminating
purchasers
everywhere

For Winter Use

"GALLIA" Electric Carriages, with their luxurious appointments, elegance of finish and perfection of locomotion, are *ne par excellence* for cold weather service.

LAUNDELET, Type G 3, illustrated above, is the ideal motor carriage for winter urban service. It is the fastest electric coach on the market and possesses many unique and exclusive advantages. Maximum speed 20 miles per hour, 8 intermediate speeds, a fine example of our "de luxe" product.

CATALOGUES AND INFORMATION ON REQUEST

NEW YORK BRANCH

BERNARD MAURICE DUFRESNE, COUNT ARMAND DE GONTAUT BIRON

Sole Representatives U. S. A. and Canada

152 West 38th Street



New York City

Mention INDOORS AND OUT to Advertisers

Art Radiators

We make many different types of AMERICAN Radiators, for warming by Steam and Water, which exhibit graceful outlines and artistic beauty in every angle. Their ornamentation is modeled from classic ideals executed in sharp, clear cut bas-reliefs, while the plain surfaces are as smooth as bronze, — giving the heating outfit the touch of elegance.



THE VERONA

Our elaborate catalogue, "Radiation and Decoration," illustrates some of these features and also assists the property owner or architect by suggestions for decoration and location. Inquiries are very welcome.

IDEAL Boilers
IDEAL Tank Heaters
AMERICAN Radiators

AMERICAN RADIATOR COMPANY

General Offices . . . 282-284 Michigan Avenue, Chicago

New York - 42-44 East 20th Street	Cincinnati - 336 West Fourth Street	Minneapolis - 229 Fifth St., South
Boston - 129-131 Federal Street	Detroit - 225 Jefferson Avenue	Kansas City - 313 East Tenth Street
Philadelphia - 1342 Arch Street	Chicago - 282-284 Michigan Avenue	Denver - 831 Fifteenth Street
Baltimore - 109 East Lombard Street	Milwaukee - 126 Sycamore Street	Seattle - 1215-1216 Alaska Bldg.
Buffalo - Court and Franklin Streets	St. Louis - 207-209 North Tenth Street	Brantford, Ont. - Market Street
Pittsburg - 926 Farmers' Bank Bldg.	Omaha - 413 to 417 South Tenth Street	London, E. C. - 89-90 Shoe Lane
Paris - 24 Rue de Mogador	Berlin - 35 Alexandrinen Strasse	

The Skill of Artist Craftsmen



IS SEEN IN THE BEAUTIFUL FENCES AND
ENTRANCE GATES OF HON. EBEN S. DRAPER'S
NEW RESIDENCE, BEACON ST., BOSTON.

THESE ARE THE HANDIWORK OF

F. KRASSER & CO.

ARTISTS IN ALL KINDS OF ORNAMENTAL
Ironwork, Grilles, Gates, Andirons, etc.

HAND-FORGED HARDWARE A SPECIALTY

31 GEORGE STREET, ROXBURY
BOSTON, MASS.

Telephone, Roxbury 1757-2



Automatic
Intercommunicating
TELEPHONES

for Residences
OFFICES, Etc.

Metal or Wood
Fronts in any style
or finish.

Hundreds of suc-
cessful systems in
use.

S. H. COUCH CO.

Incorporated

156 Perl Street
BOSTON - MASS.

Send for Bulletins



Bathroom in new residence of James J. Storrow, Esq.
Tiled by George E. Crawley & Son

George E. Crawley & Son

Tiles and
Fireplaces

3 SOMERSET STREET, BOSTON, MASS.

ALL TILES in the bathrooms
and kitchens, the Mercer tile
floors and the finished fireplaces
in the beautiful new residence of
James Jackson Storrow at Lin-
coln, Mass., were set by us.



TEN
CENTS
A
COPY

OUTDOORS

A Magazine of Country Life

ONE
DOLLAR
A
YEAR

OUTDOORS is an illustrated monthly magazine of standard size, edited, pictured and printed in the best possible manner. It is a practical and beautiful magazine for all who love the life in the open, the country home, recreation, and every worthy outdoor interest, OUTDOORS is an inspiration and a delight to everybody

OUTDOORS COMPANY - - - 150 Fifth Avenue New York

S
A
N
I
T
A
R
Y



AUTOMATIC AIR-DUST REMOVING
DEVICES INSTALLED IN
Public Buildings, Churches and Residences

By its use all dust and bacilli automatically removed to tanks in basement.
Operating under patents of Sanitary Devices Mfg. Co. The only system in
the world using compressed air and vacuum in combination.

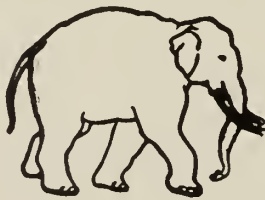
6 BEACON STREET

BOSTON

TELEPHONE, HAYMARKET 2188

S
A
N
I
T
A
R
Y

The East India House in Boston



IMPORTERS OF ARTISTIC
FABRICS OF MANY KINDS
FOR INTERIOR DECORATION

☐ Table Covers, Portières and other hangings of silk, linen,
and Japanese and Indian Cotton. ☐ Curtains especially
designed and worked to order. ☐ Old Brocades and
Eastern Embroideries.

Correspondence Solicited

W. H. DAVIS & CO.

373 Boylston Street Boston

Agents of LIBERTY & CO., London



Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

ROGERS AND WISE COMPANY

PUBLISHERS

85 Water Street, Boston, Mass.

Copyright 1905, Rogers and Wise Co.

Entered at the Boston, Mass., Post Office as Second-Class Mail Matter, October 14, 1905.

SUBSCRIPTION PRICE \$3.00 A YEAR IN ADVANCE. FOREIGN SUBSCRIPTIONS \$4.00

SINGLE COPIES 30 CENTS

For sale by all newsdealers in the United States and Canada and by the American News Co. and its branches

Contents for February

VOL. I	1906	No. 5
MIRACULOUS FLORIDA	By Frederick E. Partington (Illustrated)	207
THE MODERN KITCHEN—I. Its Arrangement and Equipment	By Esther Stone (Illustrated)	218
A HILLSIDE HOUSE AT TUXEDO—The Residence of Harleston Deacon, Esq. Described by Edwin H. Fetterolf	(Illustrated)	224
THE TOWN ROOM IN BOSTON	(Illustrated)	229
WALL PAPERS—Useful Hints for Those Who are to Select Them	By Eliza Codd (Illustrated)	231
A \$4,500 COTTAGE	A Design by James C. Hopkins (Illustrated)	237
A STEP FORWARD IN SCHOOL DECORATION	Decorations by C. Y. Turner (Illustrated)	240
HOW PARIS RIDES HER STREETS OF SNOW	By Edmond Char	241
LEAD RAIN-WATER HEADS	By Lawrence Weaver, F. S. A. (Illustrated)	243
"VOGELSANG'S"—A Unique Restaurant in Chicago	(Illustrated)	247
WHAT TREES TO PLANT—The Ash	By J. Woodward Manning (Illustrated)	250
A THIRD-STORY SUN PARLOR		252
FLOWERS INDOORS	By Henrietta Sowle (Illustrated)	254
A SKATING RINK ON A ROOF	(Illustrated)	257
THE NEW MONUMENTAL ARCADE IN BRUSSELS	(Illustrated)	258



COURT OF THE PONCE DE LEON

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

VOL. I

FEBRUARY, 1906

No. 5



THERE may exist historic doubts about that famous Spaniard, Ponce de Leon, and still more about the fountain of perpetual youth; but if that romantic traveler could once return to earth again and view to-day the mighty inns and gardens of the Florida East Coast, he would, indeed, believe that he had discovered a way of prolonging life to any length. For here we have a land of dreams and leisure, devoted almost wholly to the art of making life more livable and more secure, and where the very business of the vegetable world, as well, appears to be simply the business of growing.

Were Florida no more than everglade and jungle we could not hope to find there any promising inspiration for the architect. The rude expediences of the frontier, whether in the tropics or the north, are not essentially varied. Shelter and safety are the primary aims, effected always in a direct and practical manner. The period for this in Florida, however, is past and gone, and it is no longer physical Florida, but historic Florida, the Florida of traditions, which beckons to the

architect and gives him the *motif*. And no one who has seen St. Augustine can doubt that the architects have rejoiced at the chance and made the most of it. For this, perhaps, was the first opportunity for American genius to create a great illusion. It is complete. There is no exterior in Spain more splendid than that of the Ponce de Leon, and it may be doubted if any of the great Spanish examples whose outer walls are fre-

quently so dumb, express so much of the gaiety and extravagance to be found within. The illusion continues when you wander through the courts and inner halls, touched everywhere by that spirit of the Spaniard and culminating in the great dining-hall where the walls and ceiling break into story. It is the ecstasy of old Granada adapted with amazing precision to climatic needs. Hardly less beautiful than the Ponce de Leon is the Alcazar by the same brilliant architects who, in all they have done in that old Spanish city, have deepened the spirit of the place and made an air of reverie and pleasure found elsewhere only in the cool courts of the Alhambra. The trav-



A FAÇADE OF THE PONCE DE LEON

Carrere & Hastings, Architects

eler who knows that rambling cluster of towers and halls and patios above Granada may not discover here the slumbrous mystery of those bowers, but he will find no less romantic gardens, and he will listen to fountains which sing as soothing music as any in that Moorish Eden. He may not hear the castinet or the accents of that royal Spanish tongue, but the air will be heavy with the orange blossoms, and he may easily imagine the brilliant sunshine and the sharp-edged shadows to be the same he has seen in Spain.

All this had its effect on the domestic architecture even before the days of the Ponce de Leon, and you will still find in sections of St. Augustine a type of ancient building conforming logically to the demands of tropical glare and heat. This modern movement which promised to be general in the town is recorded, not only by the two great hotels, but by many imitations and minor features which have crept into other

structures of the city. But the illusion stops there. The opportunity for creating a chain of enchantments along the entire East Coast soon met the obstacle of commercial ends, and only in those fine examples in St. Augustine was the inspiration unchecked.

It is a loss to the country as well as to Florida that the historic theme could not have been extended. Everywhere else along that coast the work of the builder has kept to the dead level of utility; and everywhere, after you have once seen St. Augustine, the wonder grows that, even on practical grounds, capital and enterprise should have abandoned so glorious a scheme. It would then have been possible to enter Florida through the gates of the Ponce de Leon and keep up the dream to Tampa or to Havana when the vision would at last become reality.

Even in the struggle to maintain the æsthetic interest Nature has helped by her clever and as-

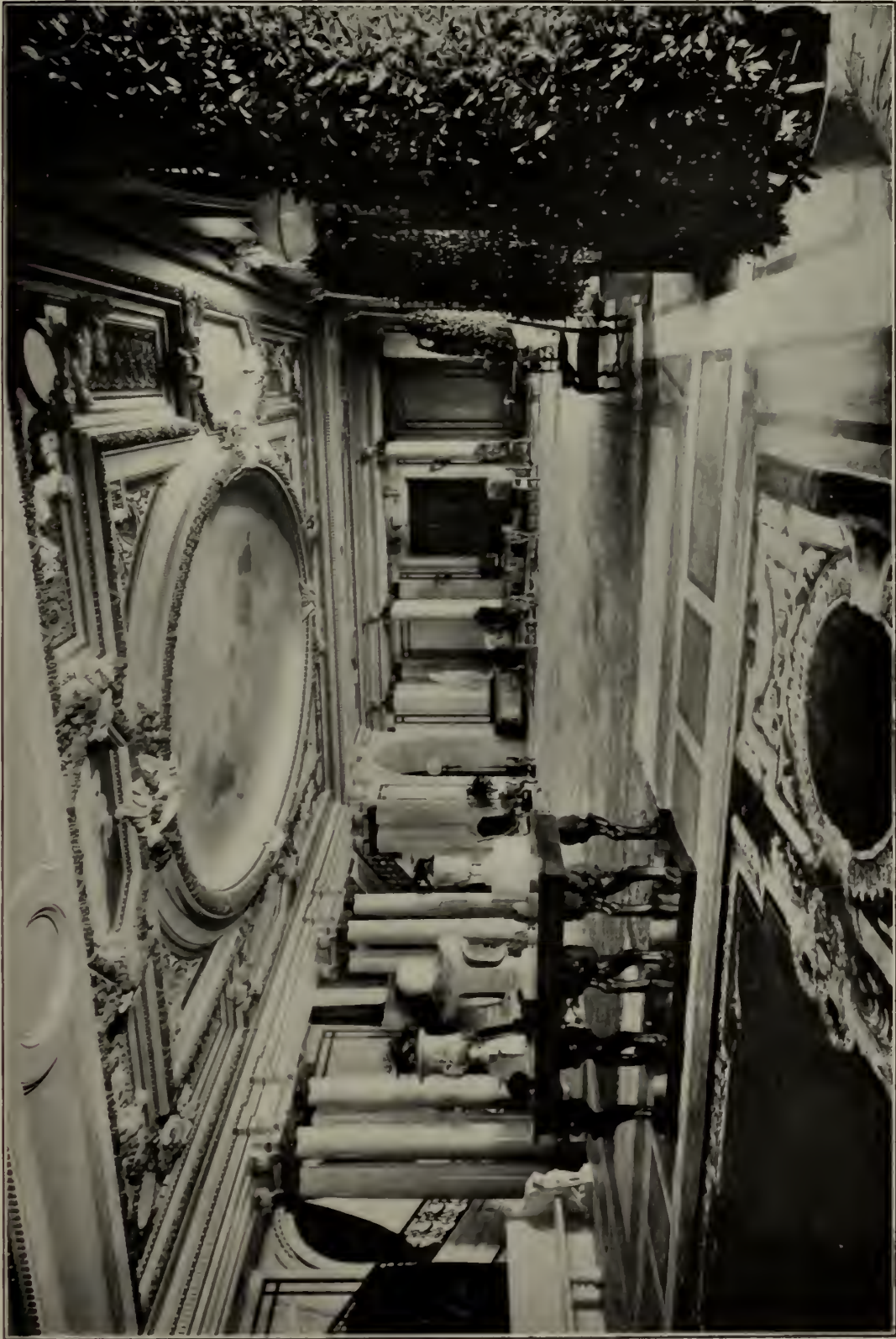


THE COURTYARD OF THE ALCAZAR
Carrere & Hastings, Architects

Courtesy of The Edgell Co., Phila.



THE STAIRWAY OF "WHITEHALL"
Carriere & Hastings, Architects



THE HALL OF "WHITEHALL"
Carrère & Hastings, Architects

tonishing trickery; for though, in leaving St. Augustine, you may also leave behind you for a while all serious architecture, yet in the very jungle of that watery land you may find no end of natural efforts to weave a roof and suggest the means of shelter and protection. You do not have to go farther

than Ormond to find nearly all that makes Florida entrancing. Along the inner bay or river which separates that stretch of sandy bar from the mainland runs a road for many miles through a tangle of tropical growth and under aged oaks festooned with moss. These trees, so gnarled and lawless, are laced and interlaced and seem, like the banyon tree, to have sent their branches back to the earth. You may continue this drive out through the tangled wilderness called the Hummock and through a jungle so tropical and so full of mystery that you can easily surrender yourself to every



A NILE SCENE, MIAMI RIVER

rapture of romance, to every ghostly tale, to every extravagance of legend and tradition. You cannot see the alligators, but you know they must be there, and that is much more creepy. You cannot see the huge pythons and boa constrictors writhing in festoons from limb to limb, but you fancy you

hear them moving, and that is much worse. And should you wish to explore, there lies the Tomoka River, on which you may float beneath the moss-trimmed trees, imprisoned by banks through which you could not flee, and mirrored in that marvelous water which fills those Florida rivers to the brim.

It is not forest or jungle, bayou or river, that most enchants you at Ormond. From the solemnity of the mossy woodland you pass suddenly through the sandy drives and face the majestic ocean. And there you come upon a scene of



THE EXTERIOR OF "WHITEHALL"

impressive grandeur. For forty miles, to the north and to the south, as far as the eye can reach, you see a hard glistening highway of sandy beach, over a thousand feet in width and making, perhaps, the most unique and captivating causeway in the world. The sea itself has become an engineer, a builder; and, without apparent effort, has fashioned a speedway which all the skill and wealth of man combined could not have made. The outdoor sports of the world could gather here and lose themselves.

And the fleetest of these sports have already come to Ormond. At times this boulevard is abandoned to beach yachting, as swift and fascinating as the ice boats of the north; at times, to wheel and saddle or the cushioned brougham, and finally, to the perilous automobile, with its flash of a race straight away for forty miles and nothing to kill but a sea urchin. It would be hard to imagine

an adjustment more perfect than that of the motor cars and Ormond Beach. It has resulted in giving to Florida the Derby of the South, and the annual meet has now become the motor event of the season.

It would not be quite true to say that architecture avoided Ormond. The hostelrys have, at least, caught the expression of bounty and comfort, and are altogether refined in setting and conception; but they have no such meaning for the lovers of form and invention as you may find, for example, in the cottages grouped around the Ormond Inn. One of these houses is a happy result of using the native wood and of conforming to the interesting demands of log construction. The temptation to employ trivial rustic on the balconies ought to have been resisted, but the main walls of the house outside as well as inside, together with the great mantels in the various rooms, are excellent hints of what may be done with the coconut palm anywhere in Florida; and if its use had been more general,



COURTYARD OF THE FLAGLER HOUSE



THE "VILLA FLORA" AT ST. AUGUSTINE



A RUSTIC COTTAGE AT ORMOND

the simpler houses would have become interesting studies. The fascinations of the outdoor life in Florida enthrall you by the time you have reached Ormond; and after you leave this vigorous spot and follow an unbroken succession of orange groves for hundreds of miles along the East Coast it rarely grows dull; for your eye is caught by the exquisite masses of moss-draped trees, by tangled and abandoned farms, some ruined enterprise that broke its back on pineapple culture and orange raising without a proper knowledge of the merciless laws of nature. To these you may add the straggling towns and the people, both of a frontier type and revealing the fact that this is a land of recent renown, dating from the exciting days of the orange crop, when men were lured to invest and to forget that a single frost could wipe out the savings of a lifetime.

It is not till you reach Palm Beach that you feel it would be safe to buy an orange grove, for you have come at last to the land of eternal summer, where your calculations may exclude all chance of freezing, unless heaven itself should make new laws. It is not alone by the absence of horses that Palm Beach will remind you of Venice; it is more in the original impossibilities of the spot that you recall the likeness to those marshes of the Adriatic. In both cases there seemed to be no excuse for a city, and in both cases wonders have been accomplished by the simple persistence of human will and money. Palm

Beach, however, like the rest of the East Coast, did not profit fully by its architectural chance. Considering the circumstances, it achieved less than Ormond. Here on the margin of the sea was a waste of land covered with a tangle of tropical vines and bushes. In the brief space of ten or fifteen years the very wilderness has been forced into service as a social resort; long mazes of pathways have been cut through the jungles and along the inland waters, as well as near the sea; châteaux and villas have risen with a splendor

and speed characteristic only of Americans. The hotels are startling both for their size and for a certain display of nerve and ambition. You know by a glance at the details—the columns, the moldings, the panels—that the builder longed to do better than he did. You know by the whole mass that the art which had so free a field in St. Augustine had nothing to do with the inns of Palm Beach. This makes it pathetic.

HALL OF THE ROYAL POINCIANA
Courtesy of The Edgell Co., Phila.

And it is all the more so when you come upon that fine *château*, the one monument of the place, and witness again what it means for architecture to satisfy perfectly, and with feeling, the demands of climate, and what it would have meant to this great Florida Elysium if even a moderate measure of genius could have shaped its creation and development.

At Palm Beach you no longer think of the Spaniard. Unconsciously you have drifted south. You have come into a steadier climate. You feel more as you would in Egypt. There is a sense of more permanence, the need of thicker walls, of lower buildings, of inner courts, of shade and the grateful palm. "Whitehall," the residence of Mr. Flagler, expresses something of this feeling. Here again the architects of the Ponce de Leon have had their way and have created a habitation which seems to have grown from the earth in harmony with everything else produced by that



"SANTA LUCIA COTTAGE"

reckless Nature of the tropics. The massive walls, the dark, cool loggias, the deep-set windows, the broad spaces of halls and patios have made of it a palace that khedives might covet. It sits upon the shore of the inland waters, most of it on land that had to be made, and it is guarded by massive gateways near which, as evening comes, you may roll along in your dreamlike chair. It is a scene that might be far away in the tropics—on the banks of the Nile or the Ganges—and you will rub your eyes at this strange community of the barbaric and the civilized elements of life and human haunts. The thought is intensified by the great spaces that mark the interior of this *château*. The superb hall, the ballroom, the library, the various courts, are on that generous scale which calls for coolness and repose. A glimpse beyond the gates of Whitehall suggests the nuggar boats of Egypt and the crocodiles asleep on the banks. Alligators you may, of course, discover, sometimes, in the remoter rivers—more often in the show-pen of the town; and a few steps will bring you to the stunning sight of a gay crowd in New York and Paris habits, listening to Sousa marches and sipping ices in the cocoanut groves. Palm Beach is astonishing for these electric contrasts of manners and of art. In leaving the Flagler house you feel that you have seen a perfect realization of what Florida should inspire in the heart of an artist; but it stands alone, absolutely alone, in that great peninsula—the only building south of St.



THE BOSTROM OAKS



THE ZORAYDA CLUB

Augustine that will be there when the archæologists of some future period shall hunt for the monuments of this uncertain age.

The Palm Beach of to-day does not concern itself so much with indoor life as with life in the open air. The beach, while not to be compared with those at Daytona, Ormond, or Atlantic near Jacksonville, is nevertheless a delight, and gathers to itself at the conventional hour the lovers of surf and sunshine. Chair wheeling has become an art highly developed. It is practically the only mode of motion. It ranks with the Bath chair in the days of Beau Nash. You cannot invade the delicious quiet of those jungle paths by either motor car or clattering horses. You seem to have established new relations with the human race, a normal, nerve-soothing, rubber-tired existence. There is nothing quite like it this side of Venice. It is nearer than anything else to the gondola days.

If all this is not enough to lure you out-of-doors, you will learn that the fishing is good, and that all the way up and down the inland rivers, especially where the bar is broken through to the sea, your catch may be famous.

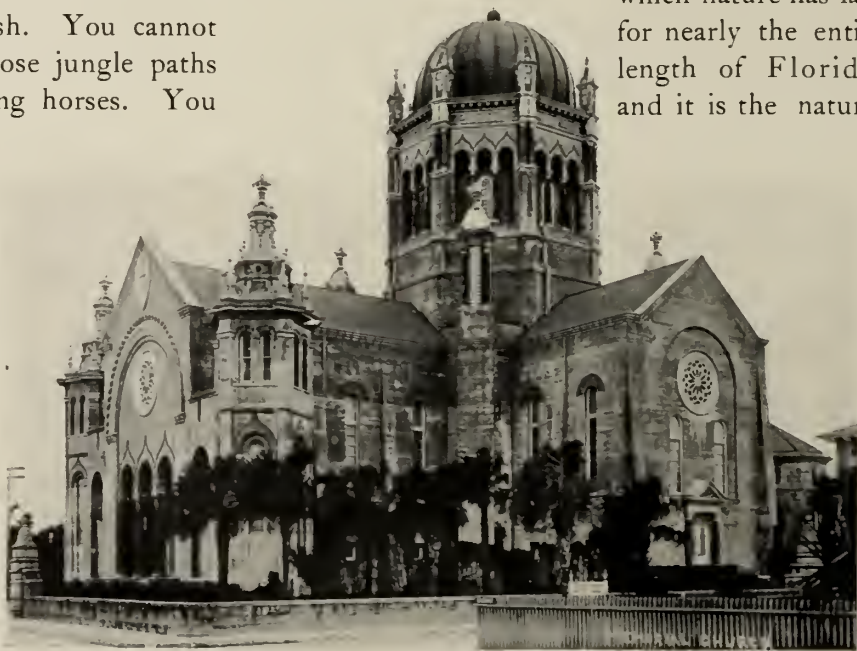
Joseph Jefferson himself, a Palm Beach fisherman to the day of his death, would have told you with joyous tears in his eyes of many a mighty haul, and it is obvious enough that the old actor would never have had a house there if the hauls were not mighty and frequent.

And finally there is golf in white duck and pongee, as different from the golf of the misty Scottish hills as the heather is different from the cactus. You can recognize it only by the sticks and the tees and the swish of iron that hits the air. Golf on the plush-trimmed downs of St. Andrews and golf on the velvet lawns of Palm Beach are different games, but the difference is in sentiment. You could not find more en-

chantment anywhere than in following your plays across those exquisite greens on a course defined by royal palms and poincianas. It is dangerously near playing in Paradise.

When you see Miami you will conclude that it is not, like Palm Beach, a deliberate and inexcusable creation. There was every logical reason here for the growth of a great town. It sits at the mouth of a river flowing in mighty volume from the everglades. The open sea is reached by channels through that remarkable breakwater

which nature has laid for nearly the entire length of Florida, and it is the natural

MEMORIAL CHURCH, ST. AUGUSTINE
Carrere & Hastings, Architects

distributing point for all of that section — the central exchange for this new country of vegetable and fruit farms. Nowhere in Florida will your senses be as confused as in Miami. You seem to have landed in a frontier town, a kind of "boomer" that you read about. The enormous hotels are placed in the midst of glorious vegetation, revealing the enterprise of the Yankee; the streets are bustling and "up-to-date"; and then, suddenly, as you near the river, the scene changes to something so strangely foreign, so far away and so absolutely tropical, that, in the mere swing of the pendulum, you are in Africa. Up this river you sail, as perhaps those thoughtless Spaniards went, at every turn bewitched by the mystery of its banks, tempted to explore where mandrake and swamp-land are beckoning to death, and coming, at last, to the head waters and the ever-



THE OLDEST HOUSE, ST. AUGUSTINE



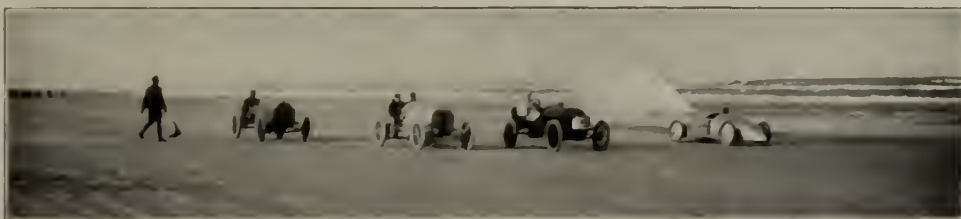
COTTAGES ON THE SEA FRONT, PALM BEACH
In one of these Joseph Jefferson lived

glades — still unknown, still unexplored and still the haunts of the vanishing Seminoles.

Farther than this you will not go, for few whites have ventured to cross that inscrutable country. It is now, as it has always been, the

riddle of Florida. In that vast waste the Indians live, but they will not greet you kindly, they will not guide you. You cannot invade their homes. It is a curious territory. "There is so much water," says a recent writer, "that you cannot travel by land, and there is so much land that you cannot travel by water." Here, then, is the Florida of history and romance, of sport and travel, Florida indoors and out, with the mystery of the everglades on the west and the mystery of the sea on the east. Never was a land in this New World

more promising and suggestive to the architect, and never was the chance so lightly esteemed; for on the fingers of two hands you may count the achievements that are worthy of record and an honor to the Art.



Automobile race at Ormona

The Modern Kitchen

THE LATEST AND BEST METHODS OF BUILDING, ARRANGING AND EQUIPPING
THIS IMPORTANT ROOM OF THE HOUSE

BY ESTHER STONE

IN these days of general interest in household science and economics, and the realization of the importance of cleanliness in the preparation of food, the kitchen has naturally become an object of concern to all those building homes for themselves or others.

The modern housewife demands that her kitchen shall be a clean, well-ventilated room, where food may be prepared in the most sanitary way with the least expenditure of energy, that it shall be convenient and easy to work in, and above all easy to keep clean.

To meet these demands is a problem which confronts many an architect to-day, and it is not one which can be solved once for all, for each new case presents new conditions and requirements, and the ideal kitchen for one house would be quite out of keeping, or even impossible, in another. The housewife who wants her kitchen

arranged to suit her especial needs, her methods of work, and her ways and means of living, should confer freely with her architect and understand clearly what is planned, and not merely criticise when the house is finished.

When the first sketches are being made she should consider the location of her kitchen and its dimensions. The former will depend upon the general plan of the house and its situation; but as a usual thing the kitchen should not occupy the choicest corner of the house, as so many books on household science would seem to imply. If possible, it should be so arranged as to have windows on two sides of the room, in order to secure a cross draft for quick and effective airing; but it is not at all essential that any of these windows should be south windows, for the room is merely a workroom, and usually too warm rather than too cool, while the southern exposure is most essential for the family living-rooms, for which it should be reserved.

The constant use of shades in a kitchen is to be deplored, as they shut out light and soon become much spotted, especially near sinks, while nothing is more trying than to work at a sink directly facing the sun the better part of the day. A little sun is, of course, desirable for every room, but an east or west window will give enough for the kitchen, while the north affords a steadier light; and if any room in the house is to have no sun, surely the kitchen should be that room.



FIG. 1. A KITCHEN WHOLLY TILED

Walls and ceiling of white glazed tiles. Floor of white vitrified tiles. Range with hood. Boiler hung from ceiling over range. Porcelain sink

Occasionally, especially in summer houses, the view, or the prevailing breezes, or some other reason may make it desirable not to place the kitchen on the northerly side of the house, but as a rule that is its best location.

A large kitchen is not at all necessary or desirable, although it should not be too cramped. Steps are saved in a small kitchen, and if it is well planned in regard to position of shelves, range, sink and other appliances the work can be done more easily, quickly and with less confusion than in a large one, and there will be less space to be kept clean. This is, of course, assuming that the kitchen is used solely for its legitimate function,—a workroom,—and that a separate room be provided for a dining-room and place of gathering for the employees when not at work. Too many householders begrudge giving up space for this room, thus necessitating the use of the kitchen for many purposes which introduce dust and dirt and bacteria into a room that should be kept as free as possible from all these evils. A small



FIG. 2. A KITCHEN WHOLLY TILED

Showing shelves and table of glass



FIG. 3. PLAN OF KITCHEN, FIGS. 1 AND 2

Stone, Carpenter & Willson, Architects



FIG. 4. A KITCHEN FLOORED WITH INTERLOCKING RUBBER TILE

kitchen with a separate sitting-room is much better than a large kitchen to be used by the servants for all purposes.

After the size and location of the kitchen are satisfactorily arranged, there comes the question of what materials to use for walls, floors and ceilings, and here the housewife has a chance to use her own taste and judgment.

For those who can afford it, perhaps nothing is more attractive than a well tiled room. Figures 1, 2 and 3 show a fine example of such a room. The walls and ceiling are cov-



FIG. 5. A TILED AND VAULTED KITCHEN

Ceiling and walls of Guastavino tile, greenish yellow in color. Floor of dull red tiles with white marble border. Range with hood. Dresser and table of ash. Porcelain sink

ered with white glazed tiles six inches square; the floor is made of small hexagonal white vitrified tiles; corners have been done away with by the use of the "cove tile," and there are no dust collecting moldings. The glaze prevents the absorption of any grease, and every speck of dust and dirt can be seen at a glance, so that the room has the advantage that, if it looks clean, it is clean.

Figures 5, 6 and 7 show another example of tiled kitchen. Here the Guastavino glazed tiles

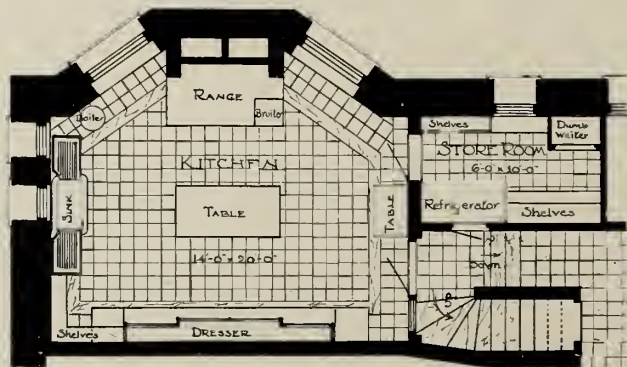


FIG. 7. PLAN OF KITCHEN, FIGS. 5 AND 6

Stone, Carpenter & Willson, Architects



FIG. 8. A HOOD COVERING BOTH COAL AND GAS RANGES

of a buff color are used for walls and ceiling, and the floor is laid of square, dull red tiles with a border of white marble. These floor tiles are unglazed, but hard and non-absorbent, and they take on a fine surface from constant wear. The tile colors of this room give it a homelike air quite different from the laboratory or hospital appearance of a white tiled room.

In these two examples the floor, ceiling and entire wall surface are covered with tiles; but this is not essential. A wainscoting of tile about 4 feet 6 inches high, with sanitary base, and above this hard plaster tinted with oil or

enamel paint that can be washed, makes a less expensive finish, and practically, if not absolutely, equally good from a sanitary point of view.

The kitchen shown in Figure 9 is a good example of such a kitchen. The tile wainscoting is here carried up to a height of about six feet, while around the range it is carried to the ceiling. The cove tile between the floor and wall surface is used here, also the rounded tiles at the corners of door and window jambs.

Figures 12 and 13 are views of the White House kitchens, which are also finished in much the same way. They have a tiled wainscot about six feet high, and above this is hard plaster. The

floors are also tiled. The large arches which are part of the construction add much to the effect. Figure 12 is the large main kitchen, where most of the cooking is done, such as state banquets, while Figure 13 is the small kitchen in which the meals of the President's family are prepared.

Tile floors are easily cleaned and non-absorbent; but they are cold to the feet and hard to stand upon, and when used rubber mats should be supplied. There are many floor materials having much the same qualities as tile, as for instance marble mosaic, terrazzo, and the granolithic floor with a basis of cement. These are non-absorbent and easily cleaned, but they have the same disadvantages of being cold and hard.

A terrazzo floor with mosaic border is shown in Figure 8; but here there is no sanitary base or cove tile, so that we have an angle that is harder to keep clean than that shown in Figure 1. The



FIG. 6. A TILED AND VAULTED KITCHEN
Showing an unusually fine dresser

walls in this kitchen are of enameled brick, which gives much the same effect as tile.

Within recent years there has been an effort to produce a floor material of a fireproof character that would have some of the elastic property of wood, and several materials, differing little from each other, have been put upon the market, such as lignolith, monolith and asbestolith. They

are patent compositions of plaster and wood fiber which are put on in a plastic condition, much as plaster is, and then troweled down and polished. There are no cracks or joints where dust or dirt can collect, and the angles are all rounded. They can be made in several colors, and are finished with a varnished glossy surface. Unfortunately this surface wears with use, especially in the case of the floors, and has to be re-varnished and repolished, much as a wooden floor, although not so often. But the greatest trouble with all these materials is that cracks are almost sure to develop



FIG. 9. A KITCHEN WITH TILED WAINSCOT
Floor also of tiles with decorative border. Sink porcelain with wood drain boards



FIG. 10. AN OLD KITCHEN REMODELED
Floors, walls and ceiling of lignolith. Glass shelves, glass mixing slab and table
Stone, Carpenter & Willson, Architects

in part from shrinkage in the supporting timbers,— for wooden floor joists are used in most dwellings, even nowadays,— and in part because of its own shrinkage, although it is claimed by the makers that with proper foundations there will be no cracks. So far as the writer knows, however, even under the most favorable circumstances, minor cracks are pretty sure to develop sooner or later. Figures 10 and 11 show two views of a kitchen whose walls, ceiling and floor are all of lignolith.

There is also a floor material now on the market which is said to be a pure mineral compound laid in a plastic mass without joints. It adheres to the wood or concrete on which it is laid and will not, according to statements of the manufacturers, “crack or shrink,” nor is it slippery, although the surface is smooth, non-absorbent and easy to the tread. This material is known

as “Puritan Sanitary Flooring” and may be had in a number of colors.

A less expensive, but very satisfactory kitchen can be made by sheathing the walls with wood for a height of about four feet and using hard plaster above; and it is still thought by many that there is nothing better for a kitchen floor than a well laid rift-sawed hard pine floor, well oiled and frequently washed, so that the wood will not shrink and make open cracks. In laying such a floor, however, special care should be taken that the boards should all be sawn “rift,” *i. e.*, the log, after first being quartered, is cut

so that the layers of the grain are at right angles with the finished surface of the board. Any other manner of cutting is sure to give a slivering floor, than which there is nothing worse.

Plain linoleum makes a good floor covering, but there is always a joint against the walls where

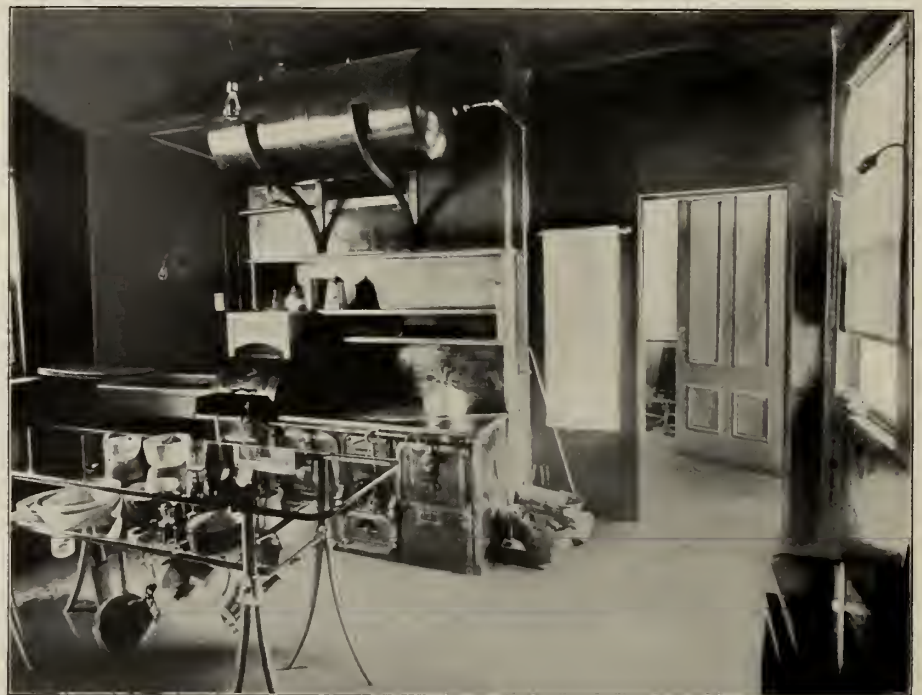


FIG. 11. AN OLD KITCHEN REMODELED
Showing range with hood and boiler hung from ceiling



FIG. 12. THE MAIN KITCHEN



FIG. 13. THE PRIVATE KITCHEN

THE KITCHENS OF THE WHITE HOUSE

dust and dirt collect. Also interlocking rubber tiling is an expensive, but suitable and sanitary, kitchen floor material. It is shown in Figure 4.

This question of material to be used is one that must be considered at the start, in order that proper preparation may be provided; and it is a question that ought to be decided by the housewife and not by the architect, although he should be consulted, and he ought to be able to give his client advice as to the advantages or disadvantages of each material and what satisfaction they have given when previously used. After such a consultation and discussion, the housewife ought, at least, to know what she is getting and would understand better the difficulty of obtaining anything that is absolutely satisfactory from all points of view.

In furnishing the kitchen the first things to be considered as being of the utmost importance are the range or stove and the sink. The location of the range will be determined by the location of the chimney; and if the odors of cooking are to be kept from the rest of the house a hood connected with the ventilating flue should be put in over the range. If there is no hood a register should be provided in the chimney near the ceiling which connects with the ventilating flue. This flue is obtained by building an iron smokepipe within the brick flue, using the space about the smokepipe as a ventilating shaft.

The air, being in contact with the smokepipe, will be warmed, and there will always be a good upward draft. Most of the photographs shown here give good examples of these hoods, but in Figure 8 there is an especially good arrangement, as the hood is made long enough to include the gas range.

The sink should be in a light place—between two windows if possible—but if necessary to have it directly in front of a window, one should be sure to have the window high enough to allow a 14 or 15 inch back to the sink. Do not let the sink be set too low, as it then breaks the back of a person working at it. Two feet eight inches is a common height, but two feet ten inches will be found much more comfortable for most people.

The sink may be of porcelain, enameled iron, soapstone or slate, the plain iron sink being little used in good work nowadays. Porcelain is quite expensive, but is very attractive in its spotless white, high glaze and freedom from cracks and sharp corners. Figures 1 and 5 show good examples of the porcelain sink with wood drain boards.

Enameled iron is now made so that it is nearly as good as porcelain, which it much resembles in general appearance. The enamel is so applied that it does not scale off, and is only nicked by the roughest usage, such as would also nick porcelain sinks.

(To be continued.)



THE SUN PARLOR
A HILLSIDE HOUSE AT TUXEDO



The House from the Northern Approach

A Hillside House at Tuxedo

THE RESIDENCE OF HARLESTON DEACON, ESQ., DESIGNED BY WILSON EYRE

DESCRIBED BY EDWIN H. FETTEROLF

THIS house is one of the recent productions of an architect who is at his best and happiest in a style of which we have here a characteristic example. It is a free adapting of the style of rural English houses, the distinguishing features of which are long unbroken roof-lines, abundant expanses of wall space, and wide variety in the treatment of the different elevations.

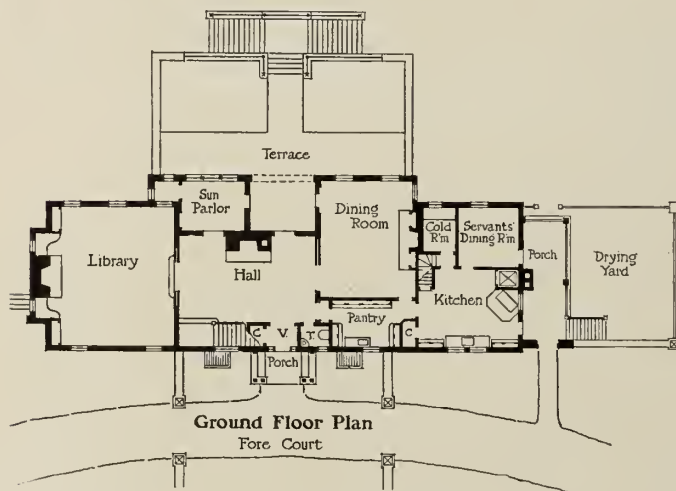
Situated on a southern slope, with plenty of trees, the house is well protected from the north and has a good exposure to the sunlight and prevailing summer winds. The approach is from the north to a fore-court enclosed with stone walls. As the drive descends towards the house, a low effect is presented without the necessity of any horizontal lines aside from those of ridge and eaves and the long wall of the drying yard.



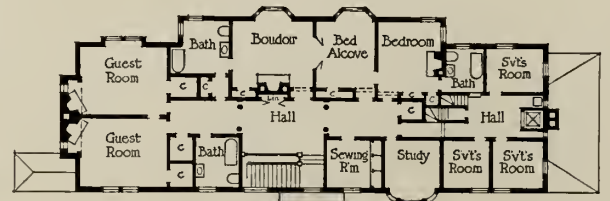
THE GARDEN FRONT, FACING SOUTH



THE TERRACE OF TILE AND GRASS



On this side of the house is the terrace, paved with cement, varied with tile borders and patterns, and enclosed with stone walls and wrought iron railings. A broad flight of steps, dividing halfway down, leads to the garden



Second Floor Plan

This side of the house is quite severe, but monotony is avoided by the different size and shape of the various windows, and there is a restful wall space here and there.

The materials used in the walls are rough-cast plaster, coarsely troweled and of a buff tone. The woodwork and the shingles of the widely overhanging roof are stained a dark color.

On the south side the land falls away quite sharply, and on this elevation there is furnished a decided contrast to the severity of the opposite side, and at the same time a balanced symmetry has been developed. The central portion of the house is projected from the main body, and is

below. From the terrace itself there is a good outlook over the surrounding land.

In planning the interior the living and chief sleeping-rooms have been placed to the south, insuring plenty of sunlight and air. The entrance is through a small porch on the fore-court and leads through a vestibule to the large hall. This room is treated in the English Renaissance, with mantel and stairway of walnut, both vigorous in design and embellished with carving. In the mantel is set an old portrait painting, a favorite of the owner's collection. The ceiling is paneled in plaster, likewise vigorous in character. The large window on the stairway contains an interesting stained glass cartoon, with a wide border of bull's-eyes.



THE HALL



THE DINING-ROOM

From the hall, wide doorways lead to the library and dining-room, while French casements open to the sun parlor and enclosed porch, the latter contained within the outline of the house.

The library is placed a step or two below the main floor, and the ceiling is slightly vaulted and paneled in plaster. Opposite the doorway is the mantel alcove, with leaded glass windows and

its alcove. A high wainscoting carries the line of bookcases and alcove around the room. The wood is stained a light gray, and the ceiling is white. Windows on three sides furnish abundant light.

In the dining-room the chief feature is the wide mantel, extended to contain the china closets on either side. A modillioned cornice is carried around the entire room. There is also a low



THE LIBRARY AND MANTEL ALCOVE

wide seats. The mantel itself was designed to contain the beautifully carved and gilded old columns and panel that were in the possession of Mr. Deacon. The carved consoles on either side of the alcove were picked up by the architect in an antique shop. The bookcases and cabinets are simple, but dignified, and kept subordinated to the main feature of the room — the mantel and

wainscot reaching to the window sills. Both cabinet-work and walls are finished in gray. The furniture was obtained from abroad.

The arrangement of the kitchen and adjacent rooms is excellent in its convenience and compactness. The upper floors present no unusual features, though the wholesome presence of fireplaces in all the sleeping-rooms is noticeable.

The Town Room in Boston

AN INSPIRATIONAL MEETING PLACE OF THE MASSACHUSETTS CIVIC LEAGUE

C. HOWARD WALKER, ARCHITECT

THE Town Room at 4 Joy Street, Boston, occupies the space which contained the two upper stories of a private residence which was built about 1830. The remainder of the building has been converted into offices. The object of the room was to form a general meeting place where all subjects connected with general civic welfare could be discussed, and to also have at hand a library containing the past and current literature upon that and kindred subjects. It was not intended that the room should be formal, but that it should if possible have that character of comfort and of intimacy that is associated with a private library; but as there would constantly occur assemblies of a considerable number of people, space was requisite as well as compara-

tively isolated places for individual study. For this reason the center of the room was left clear, and alcoves of various sizes made at either end by means of the bookcases. The upper floor of the building was removed and the plastering stripped from the rafters, and it was found that the rafters themselves and the roof boarding had darkened to a deep brown by age, a color which was adopted for the general tone of the room. The roof was partially supported by a truss, crude but effective in appearance, which was left in place, supplemented and partially cased. Upon removing the plastering upon the party-walls the old brickwork was found to be of good texture and agreeably varied in color, and, after being replaced in some few places and oiled, formed



READING ALCOVES IN THE TOWN ROOM



THE TOWN ROOM IN BOSTON
Showing the Bay-window overlooking the Gardens

admirable walls above the wainscot. The mantel, which was designed as simply as possible, the bookcases and the entire finish of the room are of cypress, stained to match the old rafters. As far as possible all moldings are omitted, to give the character of extremely simple work. The wainscot is carried around the room and has vertical panels and a broad shelf at the top. At the west end of the room a square bay-window, with casement sashes and with a window seat, is built out and is raised a few steps from the floor to give accent to this end of the room. From this bay is a very beautiful view of the Charles River and

distant hills, as well as of the garden below. Opposite the entrance to the room, which is in the side, is a balcony supported on the lower beam of the truss. This gives opportunity for a large wall bookcase in addition to those below. The bookcases on the floor form alcoves, each with a table in the center, and at one end of the room is a large table for general use, on which are current periodicals and the card catalogue. Under the balcony are to be two other similar tables. The appearance of the room is already that of an old room with associations, and with a welcome to all who enter it.

Wall Papers

USEFUL HINTS TO THOSE WHO ARE TO SELECT THEM

BY ELIZA CODD

THE fashion in wall papers, as in everything else, changes, and changes more often than that of any other house furnishings. At present the fashion in expensive papers is a revival of designs of old wall papers found in houses in this country and abroad. The all-over or pictorial designs of the papers our great-grandfathers put on their houses are being reproduced; and it is interesting to observe that modern decorators go back to styles of past days, not for inspiration only, but for exact reproduction in color and design. However desirous we may be of the evolution of a style of our own age and country, we cannot but be pleased with the results obtained by this copying of older styles.

The highest grade and most expensive papers which we find in the shops are imported from France, Germany and England. American papers are usually cheaper than the foreign papers, owing to the pressure of competition; but there are as attractive designs to be found in them as in the expensive papers, and the necessity of buying cheap papers is no excuse for bad taste in selection.

Of the newer papers on the market, there is one, made by a patented process, which is considered to be the "coming" paper. It has a beau-

tiful lustrous appearance and it may be washed without damage to the surface, so that it comes under the head of sanitary papers without having the appearance commonly associated with that class. This paper comes in a wide range of designs and colors and may be had with backing of either cloth or paper.

Many wall papers have borders to match, embodying in modified form the design of the paper itself; and for plain papers there are a variety of borders from which to choose. There are delightful floral effects; quaint Dutch figures, boys and girls in their picturesque dress dancing in endless line in front of charming white-winged windmills; borders in poster style in striking colors; borders of picture paper of the style of Colonial days; and borders of conventional flower and leaf design which may be used with plain paper or with paper of conventional design. One rather unusual and very pleasing use of a border is shown in the illustration of a reception-room, papered with *moiré* paper of delicate shade with a border of roses, which is carried around the room in its usual place at the top of the walls and which also outlines the doors and windows.

There are various ways of treating the ceiling of a room. The English fashion is to tint it

cream white ; and this is always a safe and pleasing style to follow. Sometimes a ceiling is uneven or stained, and then it is well to paper it either with a plain buff or cream-colored paper or with one of the figured papers in delicate *moiré* or all-over designs. Ceilings of large rooms are rarely papered, however, but often treated with plaster relief work.

IN SELECTING THE PAPER

for a room there is one important consideration often lost sight of ; that is, the scale of the room and the scale of its appointments. To illustrate what I mean by scale : it is not unusual to find a room of small size and low ceiling with walls covered with paper of large-figured design, the effect of which is to diminish the size of the room. If, instead of this paper, a paper of small-sized figures or of fine vertical stripes were substituted, there would be an immense difference in the appearance of the room. The walls would seem to expand and the ceiling to rise, merely because the scale of the room and the scale of the paper would be the same.

In considering the scale of a room, however, we must remember that scale will be diminished by much furniture on or near the walls. A paper which will satisfy every demand of scale before the room is furnished may be found to be of too large a scale when the walls are hung with pictures and the room filled with furniture. The power of imagination is most useful, even indispensable, in the selection of the wall covering for a room. It is well to purchase a roll of each of several different designs of paper, and place against the wall pieces of each kind large enough to fur-

nish the mind with some idea of how the room will look when the whole wall surface is covered. Then imagine the furniture in place and the pictures hung, and if your paper still satisfies the test of scale you will not be disappointed when it is upon the walls by finding that your room seems small and crowded. The general tendency is to use paper of too large, rather than too small, a scale.

It is at times desirable, properly enough, to alter the scale of a room. Rooms are often ugly by their very shape, and this ugliness may be removed by careful selection and hanging of the wall covering. For instance, the walls of a room may be too high for its size. Then select a wall paper of all-over design in which neither horizontal nor vertical lines are strong, and do not carry it to the top of the walls, but stop it with a molding at a cornice line some distance below the ceiling, and let the ceiling paper or tint come down to the top of the wall paper. This will have the effect of lowering the ceiling. The opposite scheme may be resorted to in order to make a low room appear higher. Select a paper of strong vertical lines, either in the form of stripes

or in the design, and run it up on to the ceiling. A good scheme for low rooms with sloping walls is to cover ceiling and walls with the same paper, using no molding. In selecting the cornice line or line of the picture molding, remember the general rule that the higher this line goes the higher the walls will appear. Low rooms should never have a border of paper ; let the paper be carried up to the top of the walls and there stopped with a small picture molding. When possible, in



VIEW IN A LIVING HALL
Showing wall properly subdued



VIEWS OF A HALL AND DRAWING ROOM

Showing wall paper in scale with its architectural surrounding

DECIDING ON THE FURNISHING

of a room, one should have a definite color-scheme to be carried out in paint, wall and floor coverings, furniture and hangings. The color-scheme should bear the tests of appropriateness with respect to the use of the room, the amount of light it receives, its size, the character of the furniture, if that is already selected, and the color-schemes of adjoining rooms. The use of a room determines in a general way its color: we know instinctively that a library and a reception-room would not have the same color-scheme; that a subdued color is best for a library, where the attention is to be concentrated on books and must not be distracted by surroundings, while the color-scheme of the reception-room should be pleasing to the eye, and the general effect should be one of hospitality and welcome. A poorly lighted room should never be papered in a dark color, for dark colors absorb light. Pay great attention to

the color-schemes of adjoining rooms. Architects plan houses with the idea of pleasing vistas — the view of one room from another or of several rooms in succession. The house furnisher should take care that the effect of the architectural vistas be not spoiled by inharmonious and clashing color-schemes.

Good taste in the selection of papers dictates that prominent colors and designs should not be used. In most cases a paper should be subordinate, self-effacing, in order to form a good background for furniture. Such a paper is shown in the illustration on page 232, a paper which is subdued in color, dignified in design and subordinate to other interests. If a wall surface is to depend for its interest on the paper covering it, then these last considerations do not hold good, but the exercise of good taste is doubly important.

In considering wall coverings, a word should be said about draperies, which stand in such close



A DINING-ROOM
Showing the use of picture paper

relation to them. The designs of many papers are reproduced exactly in draperies, and by using these the possibility of inharmonious combinations is avoided; but what is gained by harmony is lost by the monotony of the effect. It is well to mark the position of doors and windows by difference of design as well as by difference of material, though never should draperies be of such glaring color or design as to demand attention. They should form their part of a harmonious whole.

THE HALL.

The hall is the first part of the interior of a house which a visitor sees, and as such should express in marked degree the character and taste of the owner. There are two classes of halls. There is the hall used merely as a passageway, a sort of vestibule to the inner rooms, and there is the hall combined with the living-room as we find it often in summer houses. Whichever its use, its atmosphere should be most hospitable, for first impressions are always strongest, and the visitor's idea of the whole house is influenced largely by his impression of the hall.

Vestibule halls are often badly lighted and consequently gloomy. A paper of warm color

will remedy this defect by diffusing the light, and the impression of gloominess will give way to one of brightness. If a hall is large or is used as a living-room, the character of the finish should be taken into consideration in determining on the wall paper. A Colonial hall with high wainscoting looks well with a frieze of picture paper above the woodwork. Tapestry papers suit dark woodwork, and by reason of the many colors incorporated in their design, are

useful in bringing into harmonious relation furnishings of various colors. There are beautiful hall papers in bird and flower designs which are enough decoration in themselves, but if there are to be pictures on the walls a paper of conventional design and unobtrusive tone is the better choice.

THE RECEPTION-ROOM

The reception-room is the room of social intercourse, and its furnishings should be of such a pleasant nature that the atmosphere of the room, so far as influenced by them, should have a pleasant effect on the conversation and thought of the persons in it. To suit the majority of tastes the scheme of decoration for this room should be light and delicate. The styles of the French Louis' are much in favor, but if one of these styles is selected the furnishing should be consistent, and it is better for one of moderate means to select a color-scheme merely and carry that out to the best of his ability. Satin stripe or *moiré* papers are always safe selections, and if one desires relief from their plainness there are exquisite borders of floral design which may be used, or the plain paper may be combined with figured, as is shown in the illustration, where panels of fig-

ured paper, set off by narrow molding from the plain paper, give interest and character to the walls. The crown design is a very good style for this room. The elements of this design are sets of two vertical lines of intertwined vines and flowers meeting at the top in arch form.

THE LIBRARY

The library is the home of books and the place for concentrated thinking, and these facts should be remembered when its furnishing is undertaken. Here, more than in any other room in the house, the furnishings should be unobtrusive and harmonious. Light woods, paint and paper are out of place in a library. Dark colors are much more appropriate. Rich, dark browns, reds or greens make very good color-schemes for this room and harmonize well with the furniture and upholstery of dark wood and leather which are usually found in a library. It is often best to

cover the walls to the ceiling with a paper of plain color or of two tones or two harmonious and unobtrusive colors. If the room is very high, a frieze may be introduced at the top, but it should not be of color or design to attract attention.

THE DINING-ROOM

There are as many ways of treating a dining-room as there are dining-rooms to be treated. With the dining-room as with the living-room, the style of the finish is the determinate factor in selecting the treatment. Dining-rooms finished in dark polished woods may have the walls covered with tapestry paper or with some of the papers of conventional design, but the whole effect should be kept dark and rich.

For the room in Colonial style with white wainscoting and finish and mahogany furniture, use a picture paper. If the wainscoting is high, a picture frieze reaching to the ceiling will give a



A RECEPTION-ROOM

Showing a satisfactory use of a wall paper border



A BEDROOM IN THE MISSION STYLE
Showing the wall paper in harmony with the furnishings

the color-scheme should be light also. There are many dainty bedroom papers in tiny flowers, in narrow stripes, or in chintz patterns, printed on a white background. All-over patterns, striped or crown patterns are equally good, whether the furniture be of mahogany or of brass and whitewood, and are mature and dignified in appearance. A Colonial bedroom hung in the striped paper of that period reaching to the ceiling, with its mahogany furniture showing to best advantage, is a most dignified and yet attractive and homelike room. The

good effect; if it is low, use an all-over picture paper or a plain paper with a frieze at the top. For the person who does not like picture paper there are many all-over conventional designs of the Colonial period reproduced in modern papers from which he may choose.

BEDROOMS.

Bedrooms afford the greatest opportunity of any rooms in a house for the expression of individuality, and happy is he who may furnish his bedroom from the very beginning to suit his own taste. Many people are hampered in selecting hangings by the fact that the furniture is already in the room. If the furniture is white, it becomes necessary that

mission style of furniture, now so much used, demands a rather dark color-scheme. A plain paper carried to a level a little above the eyes and fin-



VIEW IN A BEDROOM
Showing the use of wall paper of an agreeably striped design

ished with a border of picture or poster effect, a narrow shelf for pictures being at the division line between the two papers, makes a very good scheme for a bedroom furnished in mission style. The plain paper makes a good background for the many small pictures one collects, and the picture frieze above it gives variety to the walls. In the illustration of a bedroom in this style, note how the color-scheme is carried out. The plain paper reproduces the color of the furniture; the wall scheme is repeated in the screen near it; the draperies in the windows harmonize in their conventional design with the style of the furniture. In selecting the paper for a bedroom avoid one which has marked lines of direction. Many an invalid has followed with his eyes the design of a wall paper, up and down, across and back, until in utter weariness of eye and brain he shuts out all sight in order to escape the fascination of the design.

THE NURSERY.

The nursery is the home of childhood, and the tastes of the child should be considered in furnishing it. A child likes to look at pictures,

so cover the walls of his nursery with a picture paper showing boys and girls engaged in pleasures which interest the child; or use a plain paper or tint for the groundwork and place a frieze of quaint Dutch figures or illustrations of nursery rhymes either at the eye level of the child or at the usual place for such decoration, the top of the wall. Two picture moldings placed far enough apart to allow of mounted photographs of uniform size being slipped between may be placed at the eye level, and the pictures changed from time to time.

The ceiling of this room should be kept in cream white tint, and if the room is high this tint may be brought down on the walls so that the child may not feel oppressed by the height of the room.

A word should be said about the so-called sanitary papers having a glazed surface which may be washed without injury. These are good papers for use in bathrooms, nurseries, pantries, kitchens, or anywhere that they are likely to be quickly soiled. They are obtainable now in many good designs besides the familiar tile patterns in which they were first made.

A \$4,500 Cottage

HOW ATTRACTIVENESS AND COMFORT OF THE HOME MAY BE OBTAINED AT LITTLE COST

By JAMES C. HOPKINS

FORTY-FIVE hundred dollars seems to the average salaried man a large amount to raise for a small suburban home, but let us look carefully at the difficulties that confront us from the very outset.

The building laws that are made, in most cases, to check the criminal laxity of cheap builders react on the owner, making it impossible for the honest contractor to give the same quantity of space to a house in the suburbs of our cities that the same amount of money would produce in the country districts.

The cost of materials, ever increasing from month to month, keeps the small contractor quaking in his shoes as to how and at what cost he can obtain his stock when it becomes necessary. The lumber man is an autocrat who cares not whether you buy his materials, as the demand

is great and the stock, we must admit, is in many instances poor. Hence the contractor has to take chances, and that always costs either him or the owner money.

The labor unions are increasing and are continually demanding higher wages for good and poor workmen alike. This means the labor item in house building is greater than formerly, and also that in many instances work has to be rejected and done over, which reduces the builder's profit considerably on a small job.

The owners' demands are as great, if not greater, than they have been in previous years. Improvements in all the appliances of the building are continually being put on the market, and we must keep up with the times as closely as possible and yet produce a simple, inexpensive and convenient house.



*The site assumed to be a
shore suburb of an eastern city*

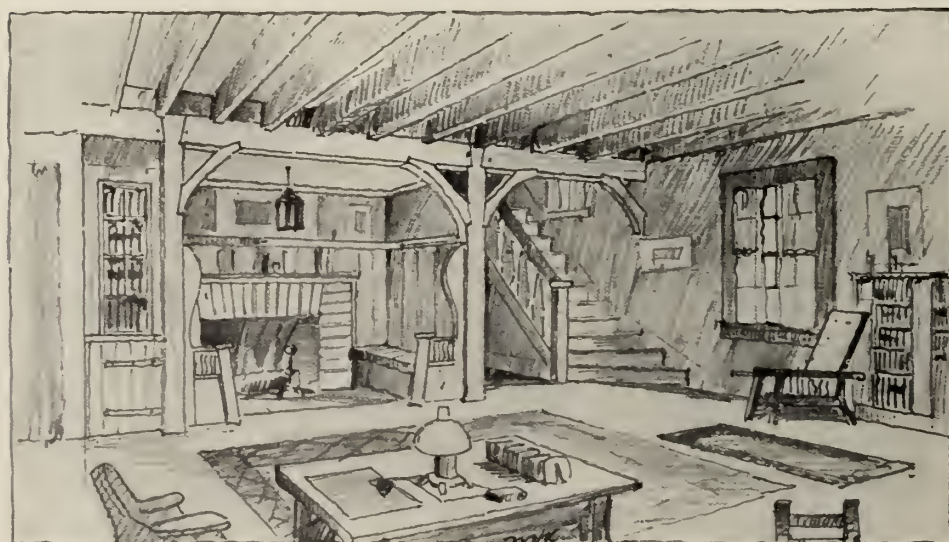
PERSPECTIVE SKETCHES OF

The arrangement of the plan of a small house to-day is, without exception, as follows: as large a living-room as possible, with the staircase running out of it or near it in a small hall; a dining-room not very large, with the kitchen and pantries closely connected, so as to avoid unnecessary steps. A small chamber either for a maid or guest is also demanded with of course all the closet and cupboard room possible. The second floor plan is usually only a matter of getting under the roof as many chambers as possible and one bathroom.

The exterior must be handled carefully and kept as low as possible to give a fair height for each story; otherwise an unpleasantly high appearance, due to the short lengths of the main

body of a small house, will result. A wide cornice and all possible horizontal lines should be used, such as belt-courses or projections at about the second floor level and, most important of all, a wide projecting roof. Latticework and hoods over doors all help to give the house an interesting and homelike appearance.

The architect, in planning the small cottage shown in these sketches, had to bear in mind all these conditions. He had to please an imaginary though exacting owner, he had to obey the building laws and regard his own ideals. An architect finds it hard to please every one, and especially hard to please himself. It was, of course, a problem of compactness of plan and the absolute elimination of all unnecessary space.



INTERIOR OF THE LIVING-ROOM

The living-room is the keynote to work from, and this is laid out to run across the width of the house, thus obtaining light and air on three sides. On the inside wall a fireplace, with seats and shelves, is entirely taken care of in the "nook." This not only goes to help the attractiveness of the whole room, but also allows members of the family to enjoy the hearth without interfering with the main

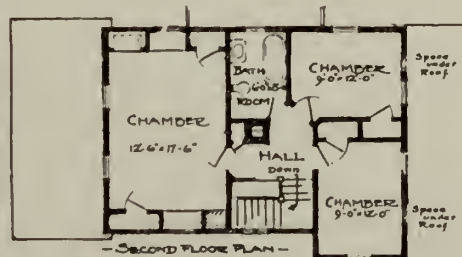
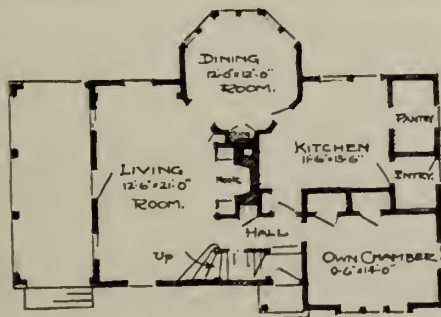


TWO SIDES OF THE COTTAGE

Designed and drawn by
James C. Hopkins

room itself, and gives it a more ample appearance. The entrance to the dining-room is on an angle which is balanced on the corresponding side by the stairs. The glass door to the piazza is on the same axis as the fireplace "nook," although this is not essential. The ceiling is left open, showing the constructional floor beams, and is stained and plastered between them.

The dining-room was the hardest to incorporate into the plan without increasing the total square feet of floor space disproportionately and removing the one chimney too far away from the



THE PLANS

kitchen to be of practical use. It is of octagon shape, which is best suited for the round dining table, so much desired to-day. A roomy and attractive glass-doored china cupboard is obtained on the chimney side of the room. In fact, all the cupboards, bookcases and coat closets are grouped around the chimney, as they usually were in our cosy ancestral homes. The avoidance of extra chimneys is a very considerable saving. By projecting half of the dining-room outside the line of the main house it virtually makes it into a bay-window and is roofed like one. This is also the

only side of the house where a projection could be successfully made, on account of the shape of a particular lot the designer had in mind.

The hall is not large, but serves its purpose, giving access to all the different portions of the house. The front door opens on a lower level than the main floor. Immediately at the left, on entering, is the door to the cellar, while the living room, chamber and kitchen doors open off the main floor above.

The second story is divided into one large and two smaller chambers with ample closets and storage spaces under the lower portions of roofs;

no space is wasted. The linen closet is arranged around the chimney, as are the closets on the first floor. The bathroom is situated between the bedrooms and over the plumbing below, in order to save expensive offsets and elbows in the pipes. *The loft* is provided with a trap-door in the floor, and is used to store trunks.

The outside is finished in plaster of a yellow tone and a fairly rough surface. The piazza and porches are provided with posts and brackets of simple but appropriate design; the woodwork, blinds and doors are painted green.



Copyright, 1905, C. Y. Turner

A Step Forward in School Decoration

THE MURAL PAINTINGS BY CHARLES Y. TURNER, FOR THE DE WITT CLINTON
HIGH SCHOOL, NEW YORK CITY

THROUGH its Board of Education New York has made a beginning in mural decoration that should have a wide influence. In the auditorium of the De Witt Clinton High School, which will be opened for classes in a few weeks, are to be placed two large wall paintings of historical scenes. They are by Charles Y. Turner, who painted several sections of the historical series in the Baltimore Courthouse.

Very appropriately the artist has depicted events in the life of the governor of New York whose name the school building bears. Both paintings have to do with the ceremonies signaling the completion of the Erie Canal.

It was in 1812 that Clinton started the campaign for the construction of an artificial waterway to join the Great Lakes with the Atlantic. His appeals to Congress proved unavailing. But five years later, on July 4, 1817, as governor

of the State of New York, he formally turned the first spadeful of earth with his own hands. In October, 1825, having been re-elected governor, he traveled in triumph through the canal and celebrated with all solemnity the successful conclusion of the project.

In the first scene the painter shows the canal boat bearing Clinton and his party as it enters the valley of the Mohawk. On the bow of the boat stands the governor; near him sits his wife. High on the left a boy is seated on the beam of the lock. The season of the year is indicated in the autumn foliage of the trees on the opposite bank.

The same month, on the deck of a steamboat in the lower bay, off Sandy Hook, Clinton performed the ceremony of marrying the waters of the Great Lakes with those of the Atlantic. In the second scene he holds aloft a brass keg



Copyright, 1905, C. V. Turner

and pours the fresh water of Lake Erie into the salt water of the ocean. An amusing incident is recalled by the array of bottles on the table to the right. They contained water from the great rivers of the world, which, after the marriage of the lakes and the Atlantic, were emptied into the sea to represent friends at the wedding.

The figures of the spectators are in many instances historical portraits. Behind Governor Clinton stands Dr. Samuel L. Mitchell, the first Surgeon-General of the state. Behind him is Cadwallader D. Colden, mayor of New York in 1819. Richard Riker, a staunch adherent of Clinton in his political controversies, is easily dis-

tinguished by his bald head. To the right of the figure in the uniform of a brigadier-general is Philip Hone, who was mayor at the time. The river steamboat in the background is a type of the day, and the original of the frigate flying the British flag was actually in port at the time.

The two paintings will cover the walls of the auditorium, on each side of the stage, from the dado to the ceiling. In their flat decorative tints they contribute to the architectural harmony of the hall, while at the same time they present an impressive lesson in history by their general accuracy and spirit of pride in a great national event.

L. P.

How Paris Rids Her Streets of Snow

BY EDMOND CHAR

NO city in the world is freed of mud and filth so easily and quickly as Paris. London, to which we naturally look for excellence of administration, is known as "the muddy city," and Rudyard Kipling makes an irreverent bird

sing the horrors of its street system, dubbing it "the pigpen."

In the last weeks of 1879, when the storm clouds covered Paris, there was a general derangement of traffic. At that time the first experi-

ments with salt were made. Naturally obstacles were encountered. The strength of a salt solution was not known, and it was only learned by experience that to melt a layer of frozen snow five centimeters thick it was necessary to scatter about two hundred grams over a square meter of surface, that layers fifteen to twenty centimeters thick must be treated twice, and for greater thicknesses the action of the salt would be too weak unless preceded by picking, sweeping or sanding.

Manufacturing concerns using salt in their works made proposals to sell their waste material to the city. But the salt used in meat-curing establishments and in tanneries was found useless because, mixed with foreign matter, it did not attack the snow readily, and its former use had given it a disagreeable odor. It was impossible to consider chloride of calcium, a salt used extensively in manufacturing and not subject to a tax, because it had an acid reaction; and mud thus formed was destructive to clothing. But chloride of sodium, ordinary crushed salt, unadulterated, has gained favor and rightly. It is not injurious to clothing, and it can be used effectively till the temperature drops twenty-one degrees below zero.

This method of cleaning the streets has now been brought to perfection. In each section of the city an inspector keeps watch of the temperature and gives warning of the first flakes that fall. If this occurs during the day the department laborers employed on the streets are called in; if at night they are routed from their homes by the two or three men who are at the disposal of the superintendent for emergencies. A half hour after the first alarm work has begun.

Every Parisian is familiar with the operation of the system. It is most simple. The workers proceed down the street in couples, one wheeling a barrow filled with salt, which the other spreads with a shovel on one side and then the other by a circular sweep of the arm. Scoops, like those used by sowers in the fields, were employed at first, but soon shovels, which greatly facilitate quickness of throwing, were adopted.

For this work the streets of Paris are classified as of first, second and third degrees of urgency. The first class are those where traffic is heaviest, as boulevards, large avenues and squares, and on these the spreaders must work first.

Salt must not be thrown on plots planted with trees and shrubs, for the reaction of chloride of sodium is harmful to vegetation. Nor can it be used on streets near electric car tracks, for water saturated with salt is an excellent conductor of electricity and causes short circuiting, extremely dangerous to the company's machinery and to the traffic. The tram companies are obliged to spread the streets on which they operate, but the city sells them the salt at cost. These companies must furnish on demand horses and wagons to cart away the snow that is not melted.

Treated in this manner the snow melts rapidly. At night, three or four hours, at a temperature of a few degrees below zero, suffice for it to liquify. During the day, when the temperature is generally higher, and when the tramping of pedestrians and horses and grinding of wheels assist the action of the salt, only two hours are required.

The white covering of snow is transformed into a dark mud, disagreeable to see, still more to wade through. But by means of scrapers and sweeping machines this unsightly mass is worked into the gutters, thence into the sewers, which carry it into the Seine. With streams of water the streets are then washed. Householders, shopkeepers and landlords are obliged to clean the sidewalks a distance of four meters in width. To guard pedestrians from accidents by falls, straw mattings must be placed over the metallic covers of all sewer openings, electric wiring conduits and tool *cachés*; and the workmen are expected to clean passageways through the mud collected in the gutters at street crossings.

It can readily be understood that to spread a layer of salt over Paris during snowstorms requires the use of a considerable supply of material. This supply is distributed in some fifteen storehouses, some of which hold as much as five hundred tons, and which in turn supply various sub-stations.

Whatever may be the quantity of salt already in storage, at the opening of winter the department makes a yearly requisition for over four thousand tons. With this ample supply of snow fighting material on hand the city of Paris can calmly await the severest of winters.

But this tremendous supply is more startling

on paper than in reality ; for the smallest storm absorbs a large quantity. To drive away the few flakes that whitened the streets of Paris one day last November no less than 33 tons of salt were used.

Despite these figures, however, the city practises a serious economy by the use of this system. Under the old method of sanding and sweeping the cost of cleaning a square meter of surface was

.053 franc, while under the new it is but .007 franc. Laborers are employed at the rate of .5 franc an hour during the day and .7 franc an hour at night.

In this way Paris spends annually thousands of francs to protect herself from those tiny snowflakes which seem to be without bulk or weight as they alight innocently upon the street.



At Gresford Church

Haddon Hall

At Windsor Castle

Lead Rain-Water Heads

A DETAIL OF ARCHITECTURE, BOTH USEFUL AND ORNAMENTAL

BY LAWRENCE WEAVER, F. S. A.

IN recent years in England much attention has been given to the design of lead rain-water heads. An attempt, not altogether unsuccessful, has been made to restore to the pipe-head the place on modern buildings which it lost towards the end of the eighteenth century and to recognize its great decorative value. Readers of Professor Lethaby's stimulating little book on *Leadwork* will have observed what delightful examples of the pipe-head he has sketched ; but it may not be realized fully that these were not rarities in the sixteenth and seventeenth centuries, but natural features of the architecture of the time. Nor will some consideration of the subject be less interesting when it is noted that the lead pipe-head is a peculiarly decorative device of English architecture.

Continental craftsmen equaled their English contemporaries in many uses of lead and surpassed them in its application to mediæval roofing ; but in the lead gutters, pipes and pipe-heads of the sixteenth and seventeenth centuries the Englishman not only was supreme, but had practically no competitors.

The only interesting rain-water head I know of on the Continent is one in Belgium. The design is influenced by the grotesque forms of gargoyles, which were sometimes, even in mediæval work, made entirely in lead instead of, as usually, in stone. In southern Europe even gutters were generally omitted, the water being allowed to drip from the overhanging eaves.

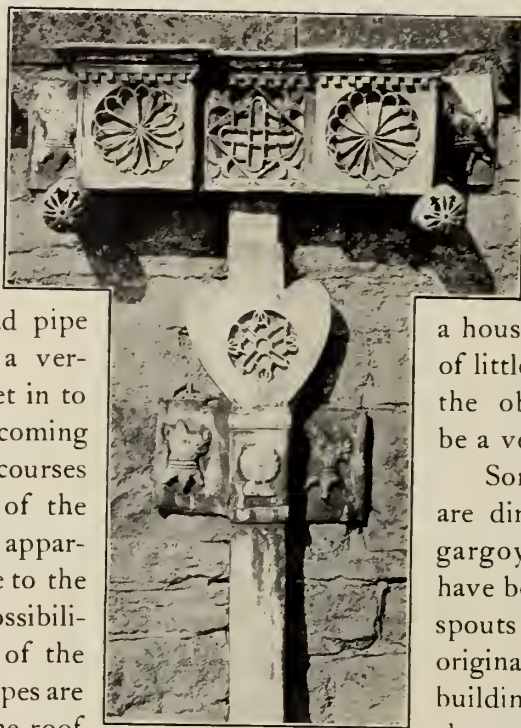
Though the Romans were often careful to conduct the rain water falling on roofs to the ground by pipes instead of shooting it from the roof by projecting spouts, I have found no evidence that these pipes were other than of stone or terra cotta.

Viollet-le-Duc says, in his article on *Conduite*, that in the fourteenth century lead rain-water pipes were in use in England, but nowhere else. I can, however, give an earlier reference than Viollet-le-Duc to English rain-water pipes. Henry III, in 1241 (see *Liberate Roll*), writes to the Keeper of the Works at the Tower of London : " We command you to . . . cause all the leaden gutters of the Great Tower through which rain water should fall from the summit of

the same Tower to be carried down to the ground, so that the wall of the said Tower, which has been newly whitewashed, may be in nowise injured by the dropping of rain water nor be easily weakened."

Viollet-le-Duc shows a lead pipe of the thirteenth century in a vertical stone chase, sufficiently set in to allow of thin pieces of stone coming in front of the pipe in alternate courses of the masonry. The fixing of the pipe on the face of the wall is apparently a later development, due to the recognition of its decorative possibilities and the greater simplicity of the method. Even where down-pipes are not used, the lead covering the roof gutters is sometimes brought through an opening in the parapet and lines the channel of the gargoyle, and extends beyond it, as on Gresford Church. At Hardwick the lead gargoyles are bulged, slit and twisted to the form of an Elizabethan puffed sleeve.

There are cases of short, tapering spouts hanging from the lead gutter at intervals. These spouts discharge the water clear of the face of the building. Dr. Cox, an eminent English antiquary, dates this house as being of the last quarter of the fifteenth century, and the little spouts are interesting as being embryonic down-pipes. From the same authority we learn that it was not until the sixteenth century that down-pipes came into general operation. This may be true in a wide sense, but I doubt if they were really rare before the sixteenth century. Henry III's adoption of them at the Tower was of such obvi-



AT HADDON HALL

ous utility that probably they were fairly common and have only not remained because lead, though durable, is not everlasting. It is such an easy matter to melt it down and recast it, that during the general restoring of

a house this work, involving the use of little new material, would, unless the objects were of artistic value, be a very natural proceeding.

Some of the Haddon Hall heads are direct descendants of the stone gargoyles. Indeed the gargoyles have been disestablished, and the lead spouts from the stone figures which originally discharged clear of the building were shortened and now discharge into pipe-heads. In two cases the craftsman manifestly has been in-

fluenced by the gargoyle idea and has fashioned the front of the heads as (more or less) human faces, and of a settled melancholy, the other expressing a slightly humorous dissatisfaction.

Dome Alley, Winchester, shows a delightful

arrangement, whereby the water issues from the valley of the roof under a decorated lead apron into a long gutter and is discharged into the side of a head and so through a down-pipe reaches the ground.

At Poundisford Park we find a very complete system of rain-water leadwork. From the valleys at each side of a high pitched roof the water descends through heads and pipes into a very pretty horizontal gutter with ornamental top edge. From the middle of this gutter an outlet conducts the water into a turreted head with pipe discharging into a handsome circular lead cistern on the ground.



AT HADDON HALL

The heads at Haddon Hall are numerous, and an examination of them is, like most things there, a liberal education. The continuous building which enables us, moving from one room to another, to step from century to century and to see the development of treatment and feeling, say of wood paneling, in its best expressions, does us the same kindness with the leadwork.

Some of the heads are of the simple turreted type with embattled cresting, but the finest are those on the north side of the Lower Court. A delightful feature in some of them is formed by outer fronts of tracery, which produce lights and shadows of amazing grace and delicacy. This tracery and the delicate cornice with dentils seem to me one of the happiest possible combinations of the traditional Gothic with the new ideas of the Renaissance.

At Abbot's Hospital, Guildford, is a series of fourteen pipe-heads dated from 1627 to 1629. Two



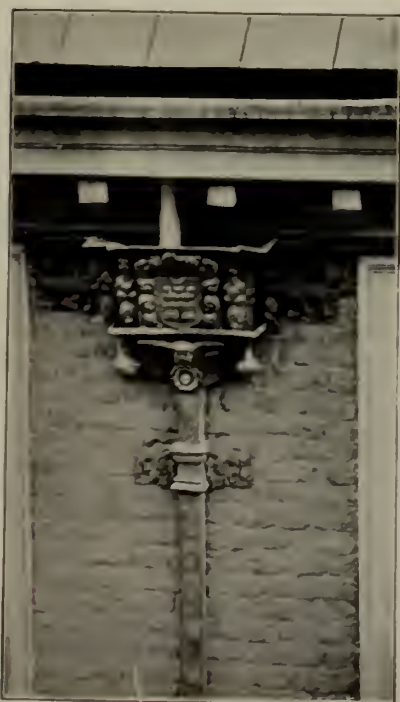
AT LEIGHTON-BROMSWOLD



AT DOME ALLEY, WINCHESTER



A HEAD FROM BOLTON HALL



UPON A DWELLING AT BIDEFORD

on the High Street front are very elaborate and fit into the corners. One bears the initials "G. A.," the date and the arms of George Abbot, Archbishop of Canterbury, the founder of the charity. Its fellow has two happily modeled flower ornaments instead of the date. The pipe sockets are also interesting, hav-

ing cable bands applied and ornamental patterns tinned on the face. The pipes have been painted freely, and as the tinning only stands up about $\frac{1}{16}$ of an inch, it is only visible on careful examination.

At St. John's College, Oxford, in the inner quadrangle, are four magnificent heads of 1630, the important feature of which is the elaborate painting and gild-

ing of the lead. The royal arms and the arms of Archbishop Laud are blazoned in their proper colors, and the turreted face of the heads and the funnel outlets are painted black and white in chevron bands and in many other delightful patterns. These colors had almost entirely disappeared, but at a recent restoration fortunately sufficient traces of the old color were found to make its accurate renewal a certainty and not a speculation.

The leadwork at Bolton Hall is among the best heraldic work of the later seventeenth century. There are six heads and several cisterns now existing, and as Bolton Hall was burnt down in 1902, it is more than fortunate that the leadwork escaped without injury. The lead of the roof melted and poured into the heads and down the pipes, settling comfortably in the bottom pipe, whence it was extracted in a large ingot by splitting the pipe up the back.

A word may be added as to the making of these heads. The main box part is made of cast sheet lead beaten to the shape and soldered up. The cornice has been cast in lengths, then mitered and soldered. The dentils and all other ornaments are separate castings attached by solder. In 1678 there had ceased to be much reticence in the use of applied decoration, and there are no traces of gilding, color or bright tinning.

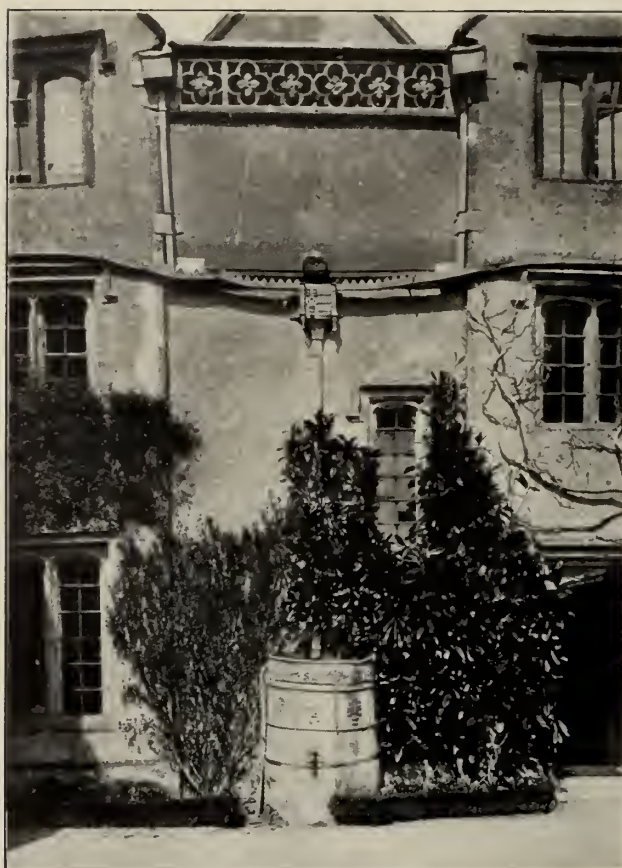
At Bidford is a head bearing rich ornament, coarse and excessive, and suggests a nervous horror of plain surfaces. At Shrewsbury there flourished a local school of leadwork, at the end of the seventeenth and first half of the eighteenth centuries. The treatment of heads is ambitious rather than successful, though several heads in the town square show the rich and fretful methods of this date at their best. There continued a definite tradition in this manner until 1800, producing designs generally lame and unhappy, but not without a certain dexterity. At all events they

showed an appreciation of past merits.

The principal characteristics of the Shropshire school are the frequent use of the Shrewsbury leopard's mask and the great intricacy of the monograms. Two now fixed on the headquarters of the Shropshire Constabulary were taken from the old headquarters in the square, which was originally a bank. These are very characteristic of the locality, but not peculiar to it. There is one very like them at Trusley in Derbyshire, dating from about 1710.

Nottingham has

a similar school of seventeenth century work, but with yet different characteristics. Aberdeen has a remarkable series of heads of the late eighteenth century, but most interesting, the features of which are pierced valances hanging from the cornice and large acanthus leaves at the bottom of the funnel. Other plainer heads have delicately modeled swags in the Adams style, which, as far as I know, are peculiar to Aberdeen.



CONDUCTORS AND CISTERN OF LEAD
AT POUNDISFORD PARK



At Shrewsbury

Hatfield House

At Guilford



The Madison Street Front

“Vogelsang’s”

A UNIQUE RESTAURANT IN CHICAGO

RICHARD E. SCHMIDT AND HUGH M. G. GARDEN, ARCHITECTS

THE central part of the establishment described in this sketch was built by a man who, with his wife, had been successfully conducting a small German barroom and restaurant on the same site for many years; but the new venture with its *chef*, its complement of waiters and orchestra, was too complicated for his abilities, and he was obliged to transfer it to more experienced hands, under which it has grown until the beginnings of the place are now scarcely to be recognized.

The original “Vogelsang’s” is the present large room in the center of the café. Since it was built two additions have been made: first, the Flemish room on the west, which, until the latest addition, was called the

ladies’ café; and later, the present barroom, waiting-room, private dining-rooms and banquet hall, constituting the latest addition to the east. After the acquisition of the east property a façade was built across the entire front.

In style all of the rooms are German Renaissance except the west room, which has somewhat the air of the Flemish interior. The new rooms to the east are modern and somewhat similar in style to the present-day architecture of Germany. The original central room has a vaulted ceiling and heavy brown oak posts and arches with heavy oak paneling on the side walls.

The addition to the west has a similar arrangement, except that the arches are



AN ARCHWAY WITH CARVED FIGURES



THE BANQUET HALL



THE FLEMISH ROOM

changed in this part to beams, and in place of the oak wainscoting there is between each pair of posts an old-fashioned heavy plate rack on which Mr. Vogelsang has arranged his collection of curious plates, platters, steins and vases. The central room and the west room are connected



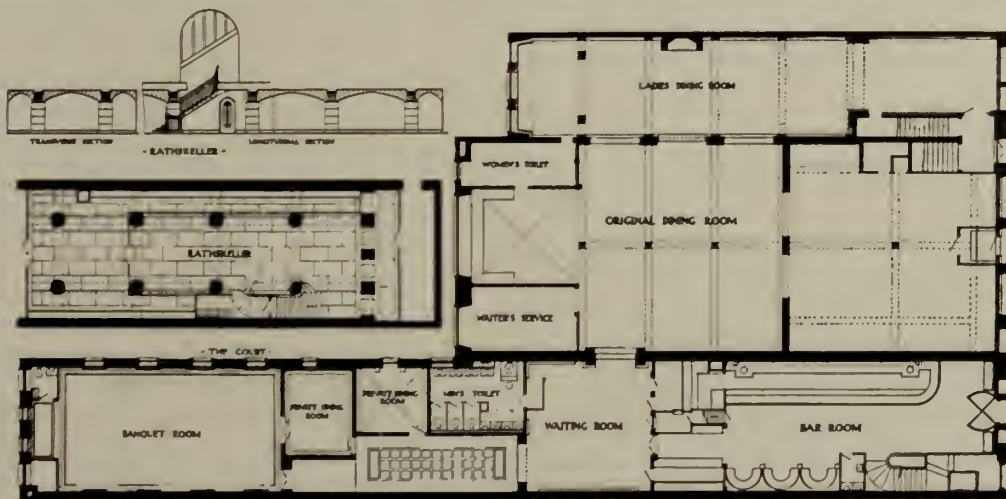
THE RATHSKELLER

through three large arches, two of which are closed by heavy oak balustrades, leaving the central one open. Opposite this central opening is a large stone fireplace, rising nearly to the ceiling. On the opposite side of the central room, in passing through a wide, high opening and down a couple of steps, one enters the waiting-room of the new part. It is a severely simple room with a floor of marble tiles and walls uninterrupted from floor to ceiling except for the high marble base and the colored border at the top, which forms a frieze. On the east wall of this room and seen from the central room of the old café is the mural painting by Moshien Craig. Under the shade of summer trees, beside a pool, sits an

banquet hall and private dining-rooms are two seated figures of "Repose" and "Contentment" and between them a "Venus." These three figures and the panel in the banquet hall were modeled on the premises by the sculptor, A. L. Van den Berghen, while the building operations were under way, and they add a distinct touch of beauty not usually to be seen in American eating places. The banquet hall has severely simple lines; it is rectangular in form, and is unbroken save for the alcove at the far end. It has a lofty ceiling, a high paneled white wainscoting and a double row of chandeliers in cut glass and silver. A wide frieze of crimson extends entirely around the room. A crimson carpet and mahog-

any furniture complete the furnishings.

One of the private dining-rooms has a blue vaulted ceiling and the other an amusing idea in decoration, a procession of roosters walking around the room on top of the wainscoting. The uneven



PLAN SHOWING RELATION OF THE ROOMS



A CORNER OF THE MIDDLE ROOM

floor levels, a step or two up or down between rooms occasionally, the many little nooks and corners, the variety of the rooms seen in their opening into one another, the broad surfaces of the gray stony front, all make up the individuality of the establishment.

Beside the barroom and entered from it by a winding staircase with an iron railing, there is in the front end of the cellar of the eastern addition a *rathskeller* in charge of a *kellerman*. It has a semblance of a real cellar, with heavy stone columns and arches, and a floor of stone. The walls are lined with bottles and in the center are heavy oak tables and chairs.

What Trees to Plant

ADVICE TO OWNERS OF ESTATES AND TO ARCHITECTS

BY J. WOODWARD MANNING

IV. — The Ash Family

THE practical value of the ash tree has been fully appreciated ever since man in the north temperate zone has had occasion for lance shaft or needed less martial objects where great strength of wood was to be combined with the greatest possible flexibility; but for planting purposes the tree has never gained the popularity possessed by other species. The family should be better appreciated than it is, for it contains several valuable ornamental trees.

All ash trees are of comparatively rapid growth and form a straight trunk. This generally has conspicuously gray bark, which is more or less deeply furrowed, making a warm tone of color that tends to relieve its winter aspect as compared with many other trees. All are more or less irregularly round headed, though in their most vigorous, youthful, growing period they assume broadly ovate heads.

It would be difficult to trace the cause of the popular prejudice against the ornamental use of the tree; possibly its great practical value has in

years past been a contributory cause, for we know the measure of value of a single large tree in Massachusetts to have been represented by its output of three thousand rake handles; further, we know this useful value was fully recognized as long ago as when Evelyn in his "*Sylva, or a Discourse on Forest Trees*," speaks of the ash in 1664 as follows: "In short, so useful and profitable is this tree, next to the oak, that every prudent lord of a manor should employ an acre of ground with ash to every twenty acres of other land, since in as many years it would be worth more than the land itself." Aside from this we know that all ash trees start late into leafage and yet drop their foliage among the first in autumn. Aside from the above there can be no good cause for the neglect of the family in ornamental planting.

In America we have sixteen native species of ash trees, of which six have distinct horticultural value. The white ash (*F. Americana*) has the widest distribution, extending naturally from Nova

Scotia westward to Minnesota and southward to southern Nebraska and northern Texas. The most rapid growing of all,—often attaining a height of 120 feet,—it is the typical tree of the family and adapted to all the uses of any of the species. The foliage is of a soft light green and in autumn takes on charming shades of olive and purple.

The red ash (*F. Pennsylvanica*) occupies a slightly less western and northern range, but extends farther south, especially along our Atlantic coast. It is smaller in its growth and all its parts than the white ash and seldom offered commercially, though it has a distinctive use in its smaller stature, whereby it could be grouped in park planting with its greater cousin.

The green ash (*F. P. lanceolata*) extends from Lake Champlain westward to the Saskatchewan valley and southward along the Mississippi valley to northern Louisiana. While a valuable ornamental tree throughout its range and distinct by its darker green foliage, its value is relative only to that of the white ash, though desirable for contrast effects.

The black ash (*F. nigra*), almost identical in its range with the white ash, grows nearly as large as the latter, but thrives best in wet soils and situations. The tree has a comparatively narrow head, with dark green foliage and a darker tone to the trunk as well, which may account for its distinguishing common name.

The blue ash (*F. quadrangulata*) is a distinct species often seen in park planting and naturally thrives in the limestone regions of southern Michigan, westward to Missouri and southerly to northern Alabama. It forms a small, round-headed tree with dark brown quadrangular branchlets and soft yellowish green foliage. As a small lawn tree this is perhaps the best.

The Oregon ash (*F. Oregona*) is a native of the states of Washington, Oregon and California, where it forms a vigorous, thrifty tree of immense size and is adapted to the same uses in that region that the white ash is in the central and eastern United States.

There are numerous horticultural varieties of both European and American species, but few have distinct and permanent value. Some of these with golden bark are interesting during the period of youthful growth, others with curiously cut or mottled foliage have a momentary interest, lessening in effect as the tree gains maturity. A weeping form of the European ash forms an interesting



THE WHITE OR AMERICAN ASH

lawn tree by reason of its grotesque habit of growth and is suitable to create a shady arbor. A most interesting small tree is the flowering ash (*F. ornus*), a native of southern Europe and which forms a low-branched, round-topped small tree bearing in late June and early July large and showy masses of nearly pure white flowers. It is interesting too in that it is the source of the manna of biblical literature. To have this succeed well in New England plant in a sheltered, well-drained situation in good soil. All other species of ash trees mentioned herein have inconspicuous flowers, though the seed vessels often are prominent in their masses of warm brown or purple shades in autumn.

A Third-Story Sun Parlor

AS BUILT IN AN ADDITION TO A COLONIAL HOUSE IN WASHINGTON, D. C.

CAUTION, proverbially given occupants of glass houses, applies with little force to those who betake themselves to upper stories. Here a little ingenuity may rear both vine and fig tree for one wishing to pursue a half outdoor existence above the heads of the multitude. To occupations requiring much light such an apartment gives free scope, and under its warm glass the sweet sunlight revives the tired nerves of the invalid. In that little world modern household devices go far to control the elements. By a roller shade a cloud is produced, summer comes with the sizzling glow of the radiator, winter with flinging open the casements. Electricity gives light other than the sun's and the telephone bids distant fellow-men to lend their ears.

The sun parlor pictured here is an addition to a house built about six years ago in Washington, D. C. Not only indoor comforts have been regarded in its construction, but a room so large as this and distinct from others has been made a prominent portion of the house exterior. The room measures 20 by 27 feet. Of wall surfaces it has almost none, but the little left above the windows and the wainscot has been colored a warm

cream, and on each side of the room are interesting bits of half-conventional decoration done in oil by Mr. W. F. Curtis.

The two long sides and the entire roof are of glass, and as the building faces south, it is filled

with a flood of sunshine softened by curtains of light figured stuffs and capable of being further reduced by shades. All the side windows are casements, and the entire side of the room can therefore be thrown open on balmy days. In addition to these things, contributing to a certain outdoor airiness, are the lattice-work decorations that go far to ornament a



THE EXTERIOR OF THE HOUSE

room into which it is always refreshing to step.

These decorations have been well designed with a view to symmetry and are carried out in poplar stained a light green. Under arches at the ends of the room are divans, and through the lattices project at intervals electric lights covered with shades of tinted paper. What flowers and indoor verdure may harmonize with the colors of the wood and the light furnishings and add to the beauty of the room only a housewife's skill at tending plants can measure. Here there is opportunity at least to have a garden indoors under the best conditions.





TWO VIEWS OF THE SUN PARLOR

Totten & Rogers, Architects



Some typical forms

of Wall Baskets

Flowers Indoors

SUGGESTED ARRANGEMENTS OF FLOWERS AND GREENERY IN ATTRACTIVE TYPES
OF URNS AND BASKETS

BY HENRIETTA SOWLE

THERE was a time, a too long time, when the matter of appropriateness in arranging flowers was the last thing we considered. If flowers came to the house we put them, several kinds in a bunch, into any vase that would hold them. It never occurred to us that one of our minor duties to them was to give each stem fair play, a chance to breathe. Perhaps not every one so wickedly disregarded the rights of the



BASKETS FOR THE TABLE



TERRA COTTA JARS FOR THE INDOOR COURT

flowers, but there was a sufficient number to lead us to say, as we look back, we all sinned more or less in this respect. Some sinners of the type remain to us, to be sure, but the majority of us have seen a new light. And while we do not now stand in need of in-

struction on this score, it is always pleasant to chat about a reformation and its consequences. Telling of the circumstance that led one to change one's mind on any important subject is always an interesting occupation to the teller, and sometimes the listeners are flatteringly attentive.

You remember perhaps the day when you discovered that flowers, little innocent emblems of peace and love that they may be, could actually fight with their surroundings? You had a very gorgeous vase, one of your wedding presents; into it you put a few sprays of Bouvardia, and all day something in the room made you unhappy. The next day you took the flowers out, for convenience' sake, and put them into a thin glass jar of the sort that chemists use in their laboratory work. The vase, too precious you thought to be used for flowers, you put back into its niche where it played the role of bric-a-brac pure and simple. As you turned the jar of flowers caught your eye, every stem and leaf



AN URN FOR A PAVED COURT

showing plainly, and it was revealed to you that you had accomplished something. A new thought came to you. And after that when you used your prize vase for flowers they were either stately orchids or glowing Jacqueminot roses, for they could hold their own

with any vase. They could dominate it, as a vase must be dominated when flowers are put into it. It is the party of the second part when it is called upon to be useful. The relation it bears to the flowers is the same that a frame bears to a picture. Certain flowers and vases are meant for each other, just as human beings are. That was the starting point of your reformation.

Your next friend possibly received the light in quite another way. Seeing some field daisies in a battered tin dipper, not too many of them, just enough so that each flower could be comfortable, he realized that as an artistic composition the flowers and their holder were happier than combinations he had made with far more expensive materials; or he saw them in a battered old



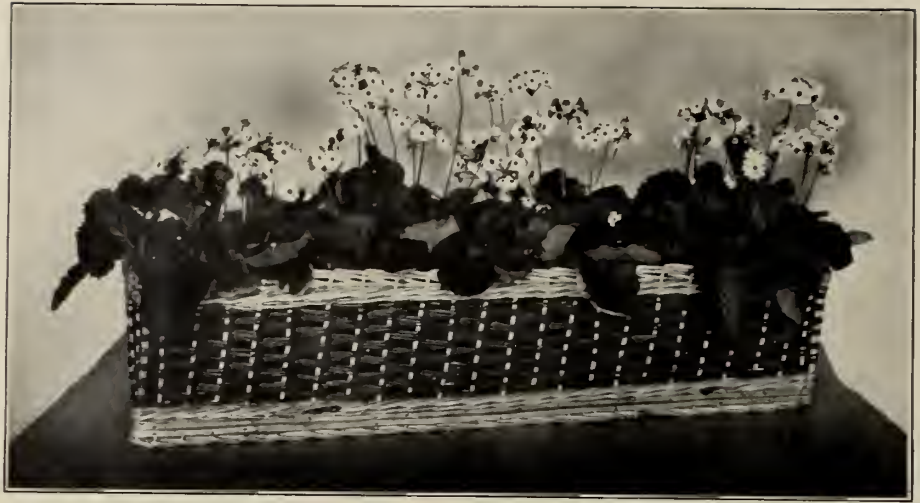
A GRACEFUL HANGING BASKET



A NEW USE FOR AN OLD CAPITAL

straw hat maybe, and realized at a glance the affinity that exists between flowers and basketry of many sorts. Through his discovery has come about, no doubt, the present delightful fancy for sending flowers about in baskets.

And all of us learned from the Japanese that it is a wicked thing to combine flowers in a "bouquet." They did not have the manner of instructors either. They did not say we were all wrong; they simply showed us something far better, and we wisely took the hint. And we have been much happier since. So have the flowers. Each specimen has been allowed to retain its individuality.



A BASKET FOR THE WINDOW-SILL

a tile window box full of blooming pink cyclamen by putting near it a gorgeous azalea in full blossom. Once we might have done it though. Let us bear that in mind, for it will help to keep us worthy of further enlightenment. We do not know all about flowers and their arrangements

indoors yet; but we are learning that the interior of a house must be as carefully considered when thinking out its floral decorations as is the exterior when we are planning a flower garden. Some nooks or shelves or corners demand flowers of a dignified and stately carriage, no other kind could hold their own in such formal surroundings; while another space just cries out for an arrangement vivid and naïve, to make its charm complete. It is indeed on this point that we need to gather hints. We have the houses—handsome houses are quite the rule now—and we have the flowers. A gentle and fruitful occupation is it to study the influence that one has on



WINDOW FLOWERS IN A DINING-ROOM

This same idea, borrowed from the Japanese, we have executed in arranging potted plants in the house. In pots or jars or window boxes or gray urn-like vases we put them and allow each variety a room or at least one side of a room to itself. We do not attempt to dim the glory of

the other. To make the flowers happy where they live, and to make the corner that holds them happy in the act of possession, is to fulfill a duty only a little lower than the one involved in preserving happiness and harmony between members of the human family.

A Skating Rink on a Roof

A NEW USE TO WHICH THE TOP OF A BUILDING MAY BE PUT IN MIDWINTER

OF all parts of a building none has more untried possibilities than the roof. Nowhere else upon city property can there be space in the open air. Nowhere can one feel such triumph over the dinginess and uproar of cities as on the summit of the modern sky-scraper. These buildings, being now of steel and floored with cement, have roofs as solid as ever there was a ground floor, and parapet walls give all that is needed of safety.

At the Bellevue-Stratford Hotel in Philadelphia a new use for the roof has been discovered. The ce-



AERIAL SPORT ON THE BELLEVUE-STRATFORD ROOF

mented surface has made possible an aerial skating rink. Perhaps from some defective water-spout the suggestion first came, as rain or melted snow collected on the roof and froze. It was only necessary to construct a low rim of cement around the roof and into the shallow basin to

introduce a few inches of water, in order to have a surface as fine as any ice-bound pond.

The youthful guests of the hotel seen in the pictures have not been the only ones to seize the novel chance for an old pastime. Here is fun and safety in the upper air with surroundings strange. At night the roof has been in constant demand for fashionable parties. Then is the bird's-eye sort of scenery indeed weird and then do the skaters seem strangely small as the lights cast upwards from neighboring buildings outline huge the finials of cornice or the bold ornament of chimney.

The resting places are rustic benches abandoned to the winter when the arbors and bowers of the summer roof garden were cleared away at the close of last season. This winter use to which roofs can be put points to a new importance they are to assume when architects so construct roofs that they shall, throughout the year, do more than merely protect a building from storm.

The Monumental Arcade of the *Cinquantenaire* in Brussels

CHARLES GIRAULT, ARCHITECT

WHEN Leopold II pointed a few months ago from a plaza in Brussels to two hideous iron buildings, demanding that they be torn down, he determined to thus free the view through the arches of the new Monumental Arcade of the *Cinquantenaire*. This important ornament is but another addition to the æsthetic possessions of a city which has long been promi-

gray stone, quarried in the provinces of Hainault and Namur, is the material which has been used; and though less magnificent, its critics declare, than marble, its light color will nevertheless permit the monument to always dominate, and dominate completely, its surroundings. The site is a hilltop beside a small park somewhat removed from the heart of the city. This location has



THE NEW ARCADE IN BRUSSELS

nent in the movement for civic art. It was designed by Charles Girault, an architect of Paris, and was erected with funds voted by the Belgian government and the City of Brussels, and augmented by contributions from the king and several members of the aristocracy. The dedication took place last September. It commemorates the seventy-fifth year of Belgian independence as guaranteed by the Treaty of London. A bluish

been the subject of much dissatisfaction among some of the good folk of Brussels, who were particularly sensitive when presented with this *article de luxe*, as they term it, without a history. But the criticisms of others upon the too diminutive size of some of the statuary is more to the point and touches primary things to be considered in designing seriously such a structure as this.



Miss Mabel Harlow Miss Bertha M. Howland

FURNISHERS AND DECORATORS

SUPERINTEND THE FURNISHING AND DECORATION OF HOUSES FROM ORIGINAL DESIGNS OR IN ACCORDANCE WITH ARCHITECTS' PLANS. ... ADVICE AND ASSISTANCE GIVEN TO THOSE WHO WISH TO SUPERINTEND THEIR OWN FURNISHING AND REFURNISHING. ... SHOPPING COMMISSIONS EXECUTED IN BOSTON AND NEW YORK

3 Park Street, . . . Boston, Massachusetts

Hours, 10 to 4.

Telephone, Haymarket 2268-3.

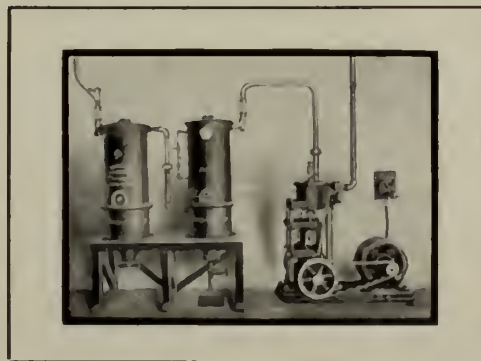
THE DOOM OF DUST.



DO you realize that when a room is swept by a broom or carpet sweeper only a little of the **visible** dirt is removed, while the multitudes of invisible germ infected dust particles are simply stirred up from the floor to the mouldings and tables and walls? The servant carefully dusts them all down again to the floor. The dust is **transferred** — not **eradicated**. The Doom of Dust is sounded by the

VACUUM CLEANER

This machine actually sucks out **all** the dust, grime and dirt, visible and invisible, through a hose to receptacles where they can be disposed of safely. The air in a room thus cleaned is noticeably crystalline. You **know** that your house is clean. We found 12½ pounds of dirt in one "well kept" dining-room, where servants swept and dusted every day. Be sure your house or office is clean.



BUILDINGS CLEANED BY THE VACUUM CLEANER ARE MORE HEALTHFUL.

VACUUM CLEANER CO., DAVID T. KENNEY, Pres't. Dep't H., 427 Fifth Ave., NEW YORK.

Talking It Over

DURING the long winter evenings there is nothing more interesting or profitable than to study up the subject of summer holidays and learn a little of the many attractive districts in Canada that are reached by the Grand Trunk Railway System, and which are becoming more and more popular each year. Handsome publications descriptive of these regions and containing maps and all information may be had for the asking by applying to

C. L. COON, C. P. & T. A., 285 Main Street, Buffalo, N. Y.
 G. W. VAUX, A. G. P. & T. A., Merchants' Loan and Trust Bldg., Chicago, Ill.
 G. W. WATSON, C. P. A., 124 Woodward Ave., Detroit, Mich.
 F. P. DWYER, E. P. A., 290 Broadway, New York, N. Y.
 W. ROBINSON, T. P. A., 516 Park Building, Pittsburg, Pa.
 T. H. HANLEY, N. E. P. A., 360 Washington Street Boston, Mass.


THE KITCHEN AND HAND SOAP.

The Best. Unequalled.
Cleans and Polishes Copper Brass Tin  Cleans and Restores all kinds of Paint

For removing Tar, Pitch, Varnish, Axle Grease, Paint, Blacking and all impurities from the hands it is unequalled, leaving the skin soft, white and smooth.

BEWARE OF IMITATIONS.

FOR SALE BY ALL GROCERS.
Chas. F. Bates & Co., Boston, Prop'rs.

TO give meaning and beauty to landscapes, to plant each tree and shrub for a reason, and to develop grounds artistically is the aim of our landscape department. We succeed in bringing out the best characteristics of the individual plants and their arrangement because our nursery contains just that quality of material required to do it well. Now is the time to send a sketch of your grounds 
COTTAGE GARDENS CO
Queens, Long Island, N. Y.

WOULDN'T YOU LIKE A PERSONAL INTRODUCTION TO PEOPLE WHO DESIRE AND CAN AFFORD THE FINEST EQUIPMENT FOR THEIR HOMES?

Readers of LIFE make the best kind of customers. You can talk to them sixteen times in one year in the space of quarter pages (4 x 5 in.) for \$896.



90 per cent of LIFE'S subscribers renew their subscriptions. LIFE'S influence with its readers is unequalled. LIFE stands in a class by itself.

Forms close for the Easter Number on March 22d.

LIFE PUBLISHING CO., NEW YORK CITY.
JOSIAH JUDSON HAZEN, Advertising Manager.



You can search the world over and not find a more charming tree, and we naturally feel a loyal pride in such a possession. Its every line is of grace, and when in bloom it presents a spectacle of rare beauty. This is especially true of well-developed specimens and groups of them. It is fortunately a long-lived tree, increasing in picturesqueness each year, withstands almost every exposure and soil, and most fortunately actually thrives under the shade of trees, which gives it a peculiar value.

Plant this beautiful native tree freely, as a specimen, in generous groups, along the woodland border, skirt the driveways with it, in fact use it as freely as Nature sometimes does, and equally charming results are sure to follow.

Prices of <i>Cornus Florida</i>	Specimens,	each, 8 to 10 feet,	\$3.00 ;	per 10, \$25.00
	"	" 6 to 8 feet,	2.00 ;	" 15.00
	Nice Plants,	" 5 to 6 feet,	1.00 ;	" 8.00
	"	" 4 to 5 feet,	.75 ;	" 6.00

OUR 1906 CATALOGUE. If *quality* counts with you, you will be pleased with the stock we send out. Write for a copy of our newest catalogue. It lists about all the "worth having" kinds of Fruit and Ornamental Trees, including a splendid collection of choice Evergreens, Shrubs, Vines, Roses, Herbaceous Plants, Lilies, specimen Bay Trees, Boxes, etc., etc. It is yours for the asking.

THE ELM CITY NURSERY CO., NEW HAVEN, CONN.

VISITORS ARE ALWAYS WELCOME AT THE NURSERY.

ESTABLISHED 1887.

INCORPORATED 1893

MYCENIAN MARBLE

IS THE HIGHEST GRADE OF
MANUFACTURED MARBLE,
AND THE ONLY ARTIFICIAL
MARBLE THAT IMITATES THE
NATURAL.

SOLE MAKERS

Mycenian Marble Co.

524-526 WEST 34th STREET - - NEW YORK

Telephone 2542 38th Street



The Original Shingle Stains

First made, first in quality and first in the favor of shingle-stain users.

Cabot's Shingle Stains

have often been imitated during the last 20 years, but none of the imitations have the same depth and richness of color, the lasting qualities or the wood-preserving value of Creosote, "the best wood-preservative known."

Proof on application—being testimonials, samples on wood, and full information.

SAMUEL CABOT, Sole Manufacturer
BOSTON, MASS.

Agents at all Central Points

The LENOX HOTEL IN BUFFALO



NORTH ST. AT DELAWARE AVE.

Modern. Highest Grade. Absolutely Fireproof.
Unexcelled Service Throughout.

EUROPEAN PLAN

Rates, \$1.50 per day and upward

Wire Reservations at Our Expense. Take Elmwood Ave. or Hoyt St. Electric Car

George Duchscherer, Proprietor

Winter Resorts of the South

EASILY REACHED IN THE LUXURIOUSLY EQUIPPED TRAINS

OF THE

SOUTHERN RAILWAY

PINEHURST, N. C.

Improved Parlor Car Service from Washington, making daylight trip, by direct connections with the "Federal Express" from New England and other Eastern Cities.

FLORIDA

Double daily Service all the year round. In addition, the great

Southern's Palm Limited

Electric-lighted Train between New York and St. Augustine will resume service January 8, 1906.

ASHEVILLE, N. C. "The Land of the Sky" AUGUSTA, GA.
AIKEN, S. C. and "The Beautiful LAKE TOXAWAY, N. C.
HOT SPRINGS, N. C. Sapphire Country" SUMMERVILLE, S. C.

Especially Adapted for those Seeking Health or Pleasure

Southern Railway Dining Car Service Unexcelled

For Rate and Information Regarding all Southern Cities and Resort Apply to

GEO. C. DANIELS, N. E. P. A.
228 Washington Street,
BOSTON, MASS.

ALEX. S. THWEATT, E. P. A.
1185 Broadway, also 271,
NEW YORK, N. Y.

Thomas Ellison Photographer

Architectural Photographs a Specialty

I refer to the publishers of INDOORS AND OUT, for whom I make many special views. Most of the photographs illustrating articles in this issue were taken by me.

**82 Water Street
BOSTON**

INDOORS AND OUT

A MONTHLY MAGAZINE
DEVOTED TO ART
AND NATURE



ROGERS AND WISE CO.
PUBLISHERS
BOSTON

"GALLIA" Electric Carriages

MANUFACTURED BY

LA SOCIÉTÉ L'ÉLECTRIQUE

PARIS, FRANCE

*First Prize and Gold Medal (highest award) at Paris Salon
last three consecutive years - 1902, 1903, 1904*

By special
appointment
to
H. M. the
King of
Spain



Used by dis-
criminating
purchasers
everywhere

For Winter Use

"GALLIA" Electric Carriages, with their luxurious appointments, elegance of finish and perfection of locomotion, are *ne par excellence* for cold weather service.

LAUNDELET, Type G 3, illustrated above, is the ideal motor carriage for winter urban service. It is the fastest electric coach on the market and possesses many unique and exclusive advantages. Maximum speed 20 miles per hour, 8 intermediate speeds, a fine example of our "de luxe" product.

CATALOGUES AND INFORMATION ON REQUEST

NEW YORK BRANCH

BERNARD MAURICE DUFRESNE, COUNT ARMAND DE GONTAUT BIRON

Sole Representatives U. S. A. and Canada

152 West 38th Street



New York City

THE FORTHCOMING NUMBERS OF

Indoors and Out

will be especially devoted to

Outdoor Subjects

Gardens and Garden making.

Suburban Homes.

Improving and Beautifying of
Estates.

The Architectural Setting of
American Sports.

Seashore and Mountain Homes,
their Furnishing and Equip-
ment.

ALL PROFUSELY ILLUSTRATED

The semi-yearly volumes of

Indoors and Out

contain nearly 600 superb illustrations.

Only a few copies of the early issues of
the magazine remain in stock. In order to
insure complete files, order at once.

Subscription price, \$3.00 a year

Single copies, 30 cents

ROGERS AND WISE CO.

PUBLISHERS

85 Water St., Boston

Put June cheer in Winter homes



The daily and nightly in-door com-
fort of a perfect out-door June day is
insured to family and guests by warm-
ing the house with

AMERICAN & IDEAL RADIATORS & BOILERS

The more exposed the room, the more steam or hot
water heat will move in that direction. Circulation
of heat through piping and hollow radiators is positive
and absolute—quicken by any extra weather de-
mands.

IDEAL Boilers extract the full volume of heat from
the fuel and AMERICAN Radiators distribute the
heat exactly where most needed—no chill hallways,
no cold corners, no Arctic drafts at windows—just
perennial June throughout. More simple and easy to
run than a parlor stove.

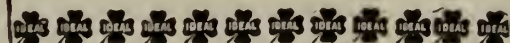
Severe winter months ahead! Outfit can be put in
without taking down old heater until ready to "fire
up" the new. Made in all sizes—for cottages, houses,
stores, churches, all buildings—farm or city. Catalogs
free. Write us today kind of building you wish to
heat.

Our Sales Branches and Warehouses throughout
United States and Europe.

AMERICAN RADIATOR COMPANY

Dept. 10

CHICAGO



The Skill of Artist Craftsmen



IS SEEN IN THE BEAUTIFUL FENCES AND
ENTRANCE GATES OF HON. EBEN S. DRAPER'S
NEW RESIDENCE, BEACON ST., BOSTON.

THESE ARE THE HANDIWORK OF

F. KRASSER & CO.

ARTISTS IN ALL KINDS OF ORNAMENTAL

Ironwork, Grilles, Gates, Andirons, etc.

HAND-FORGED HARDWARE A SPECIALTY

31 GEORGE STREET, ROXBURY
BOSTON, MASS.

Telephone, Roxbury 1757-2



Automatic Intercommunicating TELEPHONES

for Residences
OFFICES, Etc.

Metal or Wood
Fronts in any style
or finish.

Hundreds of suc-
cessful systems in
use.

S. H. COUCH CO.

Incorporated

156 Perl Street
BOSTON - MASS.

Send for Bulletins



THE PECK BROS & CO

THE BEST IN SANITARY PLUMBING APPLIANCES AND PLUMBERS' SUPPLIES.
MADE BY

The PECK BROTHERS & COMPANY,

MANUFACTURERS

NEW HAVEN, CONN.

25 West 42d Street,
New York.

328 Boylston Street,
Boston.



TEN
CENTS
A
COPY

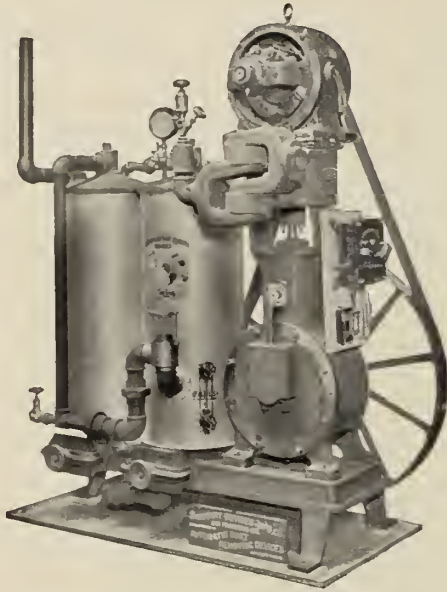
OUTDOORS

A Magazine of Country Life

ONE
DOLLAR
A
YEAR

OUTDOORS is an illustrated monthly magazine of standard size, edited, pictured and printed in the best possible manner. It is a practical and beautiful magazine for all who love the life in the open, the country home, recreation, and every worthy outdoor interest. OUTDOORS is an inspiration and a delight to everybody

OUTDOORS COMPANY - - - 150 Fifth Avenue New York



Sweeping Systems

Vacuum and Compressed Air-Vacuum.

THIS cut shows our residence plant run by a 3 H. P. motor. Requires no skilled attention. Installed in a residence will keep all carpets, rugs, furniture, draperies, mattresses, clothing, etc., clean and sanitary at all times.

**ECONOMICAL, THOROUGH AND DUSTLESS
IN OPERATION.**

NO INJURY POSSIBLE TO THE FINEST FABRICS.

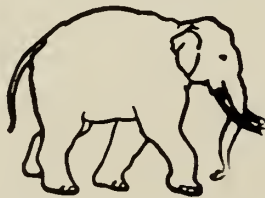
Sanitary Dust Removing Co. of Massachusetts

(Incorporated)

6 BEACON STREET, BOSTON

Telephone, Haymarket 2188

The East India House in Boston



IMPORTERS OF ARTISTIC
FABRICS OF MANY KINDS
FOR INTERIOR DECORATION

☞ Table Covers, Portières and other hangings of silk, linen, and Japanese and Indian Cotton. ☞ Curtains especially designed and worked to order. ☞ Old Brocades and Eastern Embroideries.

Correspondence Solicited

W. H. DAVIS & CO.

373 Boylston Street - - - Boston

Agents of LIBERTY & CO., London

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

ROGERS AND WISE COMPANY

PUBLISHERS

85 Water Street, Boston, Mass.

Copyright 1905, Rogers and Wise Co.

Entered at the Boston, Mass., Post Office as Second-Class Mail Matter, October 14, 1905.

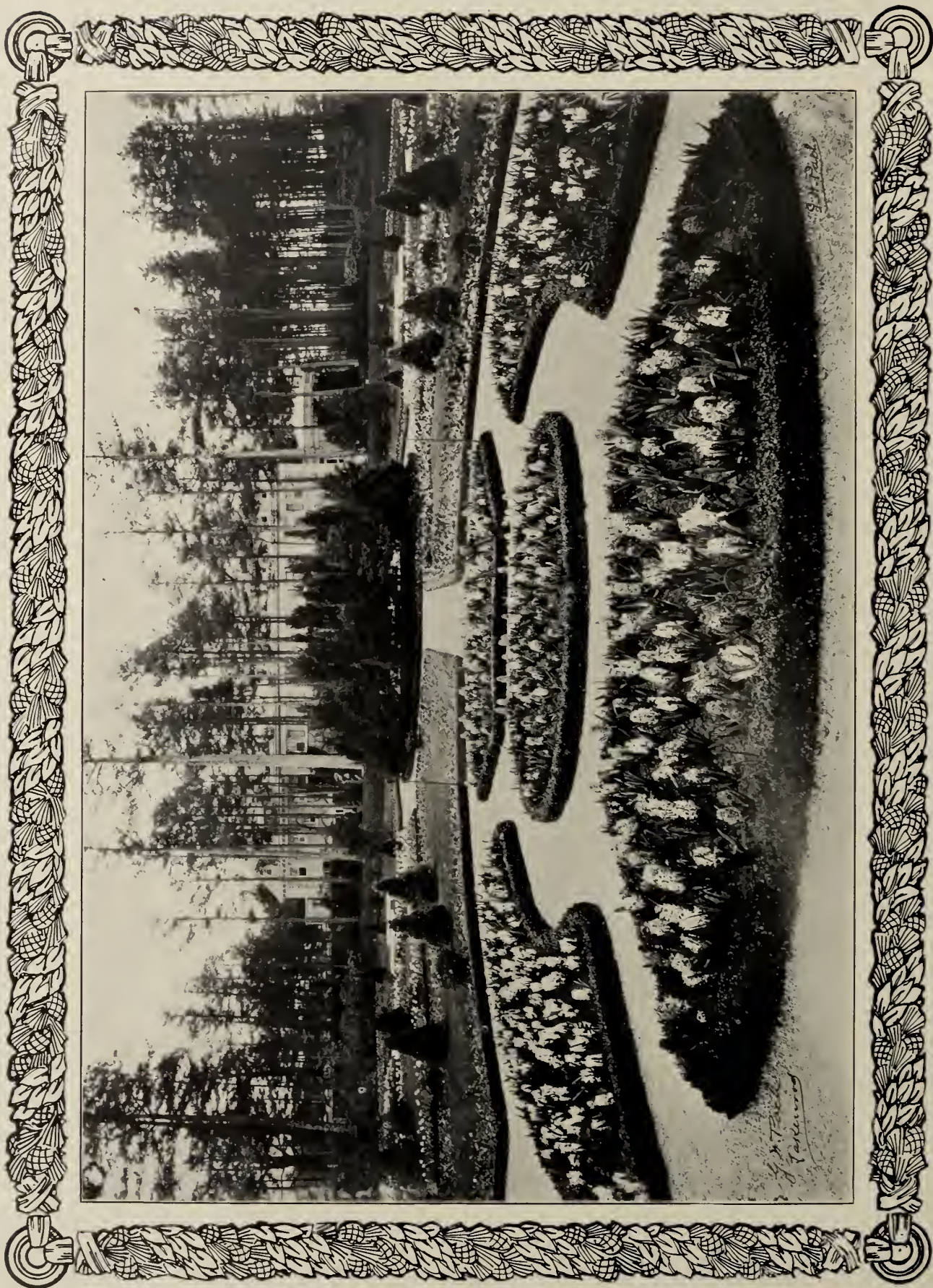
SUBSCRIPTION PRICE \$3.00 A YEAR IN ADVANCE. FOREIGN SUBSCRIPTIONS \$4.00

SINGLE COPIES 30 CENTS

For sale by all newsdealers in the United States and Canada and by the American News Co. and its branches

Contents for March

VOL. I	1906	No. 6
LAKWOOD	By Arthur Robertson (Illustrated)	259
A POOR MAN'S BACK YARD	By George Wharton James (Illustrated)	277
THE NEW RESIDENCE OF HON. ELIHU ROOT	 (Illustrated)	280
THE GARDEN SITE	By Henry Saxton Adams (Illustrated)	286
HOW SHALL WE DECORATE OUR WINDOWS?	By Ellen Mary Swift (Illustrated)	288
THE HOUSE UNCOMFORTABLE	By Edwin Bateman Morris	292
ROOFS FOR WINTER USE	By F. X. TAMBOUR (Illustrated)	295
THE MODERN KITCHEN. II — Concluded	By Esther Stone (Illustrated)	298
READING LAMPS BEAUTIFUL BY NIGHT AND DAY	By Bertha M. Howland (Illustrated)	302
WHAT TREES TO PLANT — The Useful Oaks	By J. Woodward Manning (Illustrated)	307
WHAT TO CONSIDER IN DEVELOPING A COUNTRY PLACE,	By Percival Gallagher	309



THE GARDENS OF "GEORGIAN COURT"

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO ART AND NATURE

VOL. I

MARCH, 1906

NO. 6

Lakewood

A UNIQUE COMMUNITY IN THE NEW JERSEY PINES, GIVING OPPORTUNITY FOR OUTDOOR LIFE,
ILLUSTRATED BY SELECTED EXAMPLES OF ITS CHARACTERISTIC VILLA ARCHITECTURE

BY ARTHUR ROBERTSON

IT is a far cry from the Washington blast furnaces of three-quarters of a century ago to the Lakewood of to-day. The men who felled the New Jersey pines for fuel and labored the local ore beds harbored no dreams of a fashionable winter colony. The secret of the Bessemer process of making steel was still unrevealed, and the small iron works of ante-bellum days argued no billion-dollar steel trust.

Little now remains at Lakewood to recall the early days, except the rows of spreading maples, marking where the old turnpike from Tom's River on the coast to Freehold bisected the village. A period followed when the principal landed proprietor planned the fruit-growing settlement of Bricksburg for city folks of small means. The worthy man left his stamp in two ways, one regrettable, the other harmless. Lakewood still expands for the most part by rule of rectangle. Then, with more pride of paternity than sense of humor, he named the lake Carasaljo. Three daughters owned his affections, — Caroline,

Sarah and Josephine. He literally "writ their names in water," by an act of composite etymology. But much worse might be pardoned the good Mr. Brick for what has since been accomplished. Where he failed later pioneers have built up a community of snug cottages and roomy villas, great and small hotels suited to all tastes, and splendid country places, together with a village so trim and well kept as to be a model for careful study.

After all, nature has done more for Lakewood than man can ever do. It is the wide stretches

of open pine lands bounding the lake which lend a special charm of climate and character to the locality. Ten miles away is the Atlantic coast, but the white porous sand of the pine belt which traverses Ocean County gives the same assurance of dry, clean footing as would a hard-packed beach. A warm open soil that quickly absorbs moisture, but yields no dust in revenge; sparse forest barriers that temper the winds and distill a tonic fragrance, — one must travel as far south as the Carolinas



A VINE-CLAD VILLA AT LAKEWOOD



THE GARDENS
OF "GEORGIAN COURT"

to find similar conditions. Too infrequently has a pushing development company worked out its own convenience with so little sacrifice of natural surroundings. The narrow lake fills a shallow, winding depression in the forest nearly two miles long. Near the northern shore are many of the finest residences, yet its banks remain unscarred by garish "improvements." The south bank still wears its native fringe of red-stemmed willows, broken by scrubby oaks and topped by slender, tufted pines, while along the opposite shore only the underbrush has been cleared to make room for paths and driveways under the roofing evergreens.

Trees, by the custom of the place, are not obstacles to be removed, but virgin landmarks to be safeguarded from violence. So it is wherever one goes. Air, light and space have necessarily been gained at a certain price; roomy avenues

have been cut through; house gardens and lawns have been laid out, but a strong sense of common proprietorship even within private property lines prevails. It is the kind of civic sentiment that creates certain standards by mere force of opinion, and teaches respect for neighbors' tastes. The result of this spirit is manifested in the appearance of uniformity in the main aspects of private houses and grounds, which nevertheless admits in individual cases of elastic variations within broad parallels. To indicate only a few details, Lakewood inclines to the simple treatment of cottage designs in wood, brick and stucco; its homes are built, not city-

wise so as to exhibit primarily a showy front to the street, but to get the most benefit from open spaces on all sides; it frowns on fences and withdraws from the roadway without pretense of concealment; it favors gravel walks and straightforward



*Designed by the
late Bruce Price*

MR. HERBERT'S RESIDENCE



MR. GOULD'S CASINO OVERLOOKING THE POLO FIELD



THE GARDENS OF "GEORGIAN COURT" FROM THE CASINO



THE BASIN AT "GEORGIAN COURT"



LOUNGING-ROOM OF MR. GOULD'S CASINO

gardens with undecorated lawns; it husbands native foliage and experiments little with shrubbery. What it seeks first of all is plenty of elbow-room and freedom to breathe its own pure ozone. But for the unfortunate gridiron plan there are sections which wear a distinctly parklike look.

"Georgian Court," the country place of Mr. George J. Gould, which lies well up the lake, is in a class by itself. When Mr. Gould first laid before Mr. Bruce Price, the architect, the project of a winter retreat among the pines, he owned only some twenty odd acres of land. Since then he has added more than one hundred and twenty acres, running back from the water in a long, irregular-shaped tract. The

house, which is in the style of architecture its name implies, would give the impression of coldness and stolidity if it were not for the softened, light tones of the exterior. The beauty of the place lies rather in the formal gardens and the skillful adaptation of nature's harsh terms to an artificial scheme.

The front windows and broad marble terraces command a wide view of Lake Carasaljo through a foreground of thickly clustered pines carpeted with close-cropped grass. Beyond question this is the finest grove in the vicinity of Lakewood, in the size, height, number and regularity of the trees. In the rear the gardens cover several acres. They range from the "Chinese puzzle," with its bewildering maze of paths that wind among beds of crocuses and tulips, to the Italian



THE STABLE OF "GEORGIAN COURT"



THE MANSION, "GEORGIAN COURT"

From the Pine Grove

Designed by the late Bruce Price



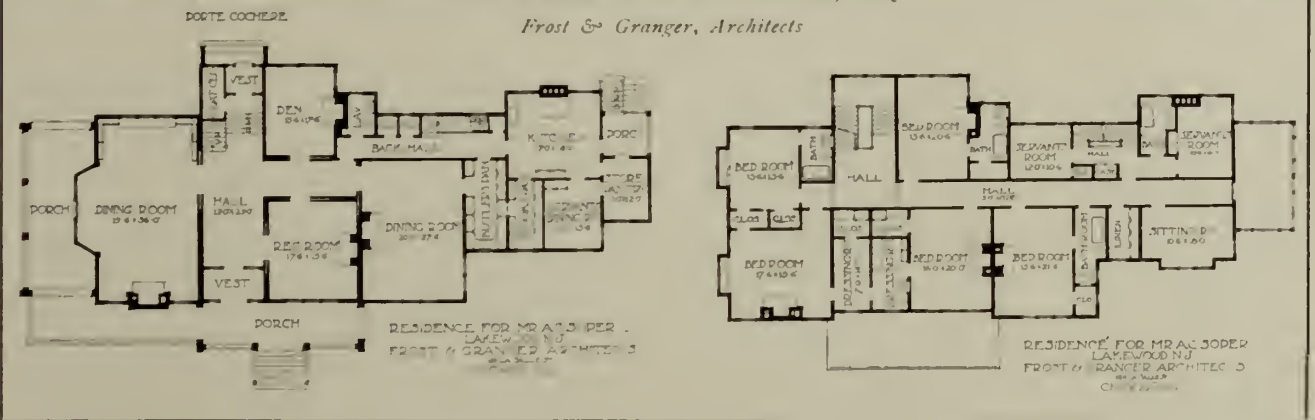
THE LAUREL-IN-THE-PINES
A hotel overlooking the Lake



COACHING AT LAKEWOOD
The start before The Laurel-in-the-Pines



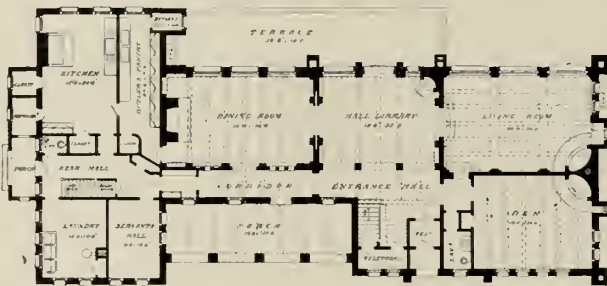
THE RESIDENCE OF A. C. SOPER, ESQ.

Frost & Granger, Architects

garden, with its chaste marble columns and solid benches screened by arbor vitæ and cypress. Above is the large fountain, by J. Massey Rhind, in bronze and marble. Below a small lagoon, with level platforms and low embankments of marble and tiles, affords a landing place for boats entering from the lake. Its high white walls are also relieved by groups of evergreens, and flowering shrubs trail their vine-like branches over the marble balustrades of the stairways on each side.

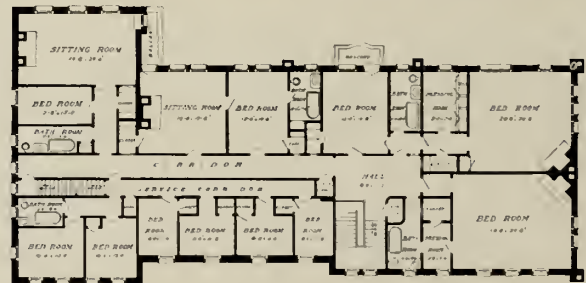
The collection of evergreens at Georgian Court, in point of numbers and varieties, is probably the finest in this country. One must go

over it step by step with great care to appreciate fully with what subtle skill the landscape gardener has done his part, not less in planting than in general arrangement. The delicate gradations of foliage in color and form and texture have been handled with marvelous nicety of touch. It is hardly possible to describe in words how the solid greens of the Siberian arbor vitæ and Colorado spruce have been shaded into the gold and bronze tipped thuyas or arbor vitæ and the retinosporas or cypresses from Japan and the massed rhododendrons and low-growing azaleas. From the house gardens proper a long level path leads to the north between beds and



FIRST STORY PLAN

PLAN COPIED



SECOND STORY PLAN



THE RESIDENCE OF S. S. BEARD, ESQ.
In the California Mission Style
John B. Thomas, Architect



The Living Room

INTERIORS OF MR. S. S. BEARD'S RESIDENCE



The Dining Room



HALL OF MR. A. D. CLAFLIN'S HOUSE



THE DEN OF MR. PROCTOR'S HOUSE



MR. W. R. PROCTOR'S HOUSE



MRS. E. O. SHAKESPEARE'S HOUSE

John B. Thomas, Architect

hedges of evergreens spaced by carved urns whose high bases are wreathed in ivy. There on a low, flat-topped eminence is the riding ring, with squash and tennis courts and a marble swimming tank, all under one roof. Attached are a number of suites for bachelor guests. Still beyond lie the two polo fields, reputed to be among the best in this coun-

HOUSE OF JOHN P. GILFORD, ESQ.
Edward Pearce Casey, Architect

try because of their even solid turf. Around three sides of the estate runs a high open wrought-iron fence broken by square pillars of cream-colored brick and terra cotta. Inside has been planted a low thick barrier of evergreens. Along the western boundary the forest stretches untouched by axe, while the eastern line is marked by an

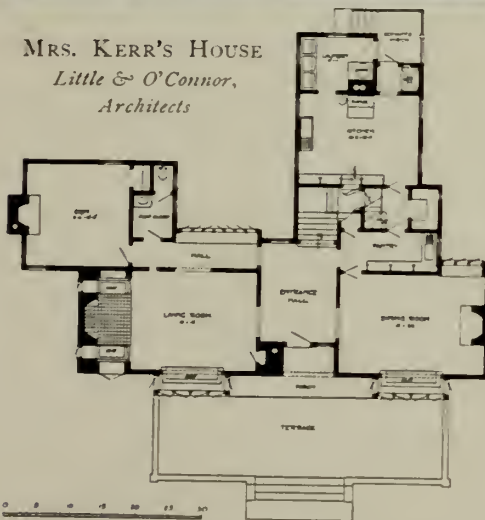


RESIDENCE OF ARTHUR D. CLAFLIN, ESQ.

Dunham Wheeler, Architect



MRS. KERR'S HOUSE
*Little & O'Connor,
Architects*

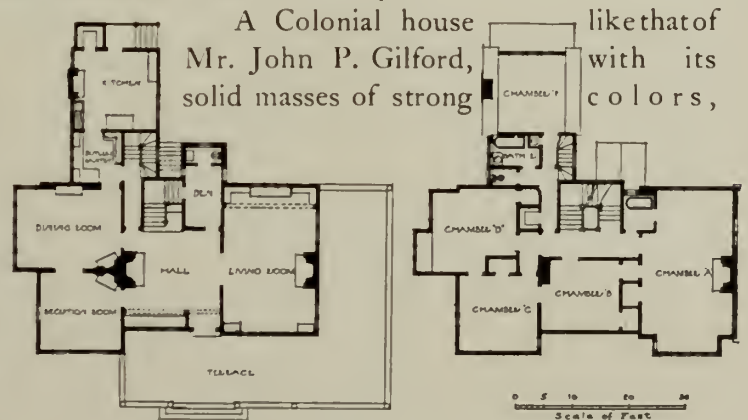


avenue of half-grown Lombardy poplars extending from the lake drive past the lodge to an imposing archway, opposite the riding court, of Vermont and veined marbles and glazed tiles. While privacy requires that ordinarily only visitors on foot shall be admitted to the grounds, when the polo matches are on a general invitation is extended to the Lakewood public.



MISS MYLEY'S HOUSE
John B. Thomas, Architect

With the notable exception of Mr. Jasper Lynch's large castellated house, which overlooks the lake, stone, as has been noted, figures little in local architecture. In some instances the English half-timbered house has the first story built of red brick; elsewhere stucco is used from foundation to roof. The home of Henry A. James, in this style, shows in its open faces wide casement windows and broken roof slopes how the dominant purpose of the cottager is to catch the full flood of the winter sun at all hours of the day.



THE PLAN OF MRS. CHILDS'S HOUSE



MRS. D. L. SCHWARTZ'S HOUSE
Robert E. Parsons, Architect



MRS. J. M. CHILDS'S HOUSE
Newman & Harris, Architects



THE HOUSE OF THE LAKEWOOD COUNTRY CLUB
Dunham Wheeler, Architect

presents a pleasing contrast against the dark setting of a dense pine grove. The situation is the only hill site in the town. The house has before it, therefore, a panorama of villas enclosed within solitudes of timber land. On this eminence, modest as it is, the reservoir supplying much of the town with water is located.

Mr. Arthur D. Claffin's residence is another of which the abrupt lines and angles are softened by sheltering thickets, which still leave the more varied construction of the upper part of the house in full sight from the street. The design is distinctly English in its lines and proportions, and yet the light plaster rough-cast with which the house is covered is a happy substitute for brick, a material closely associated in the past with such a style.

The one example of the Spanish mission style, so familiar in California, with its light buff stucco walls, red tiled roof and

rounded arches, was designed for Mr. S. S. Beard by Mr. J. B. Thomas. This house has been leased and recently occupied by the late Marshall Field. It is distinct not only among the neighboring villas, but is a very original note in latter-day domestic architecture. The effect of solidity and spaciousness is admirably suited to the open surroundings, while inside the house huge fireplaces and ponderous ceiling arches have resulted in some very individual rooms. Of all-shingled and part-shingled residences there are several types, ranging from the low, rambling story-and-a-half cottage to the compact, upstanding, box-like home so common

in city suburbs. But it is only in the houses of an earlier period that one finds covered porches and shaded verandas. Lakewood has learned better. When not out of doors it wants to bring as much of outdoors home with it as it comfortably can. Upon the northeast have



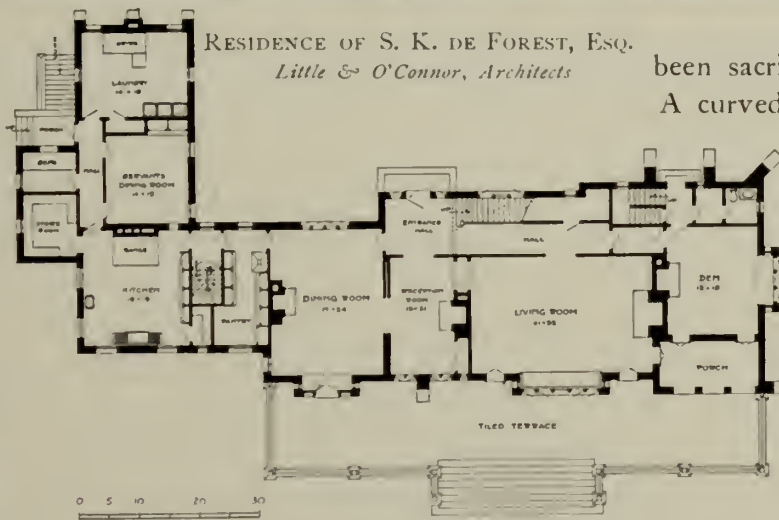
A PRIVATE STABLE



been built the latest additions to the villa community. These stand on that border of the town which marks the transition from rectilinear streets to country roads, and the houses have before them broad reaches of field which end,

as all views in Lakewood end, in stretches of low trees, the frontier of apparently infinite wastes of the stunted Jersey pine, of holly and of laurel.

The new house of Mr. A. C. Soper stands out upon this edge of the town. A large drawing-room extends across the end of the house and opens upon a piazza which commands views both toward and away from the town. The house is covered with rough-cast, whose plain surfaces have been relieved by half-timbering of some of the wings. A similar treatment of exterior walls is seen in the house of Mr. S. K. de Forest, an attractive low, rambling design, which has been set among trees so carefully that one doubts if any have



RESIDENCE OF S. K. DE FOREST, ESQ.
Little & O'Connor, Architects

been sacrificed by the building. A curved turn leads one to the entrance upon a side of the house given over to offices and servants' rooms, but the aim of the design has been to devote the opposite side entirely to more important rooms requiring a fine outlook. These

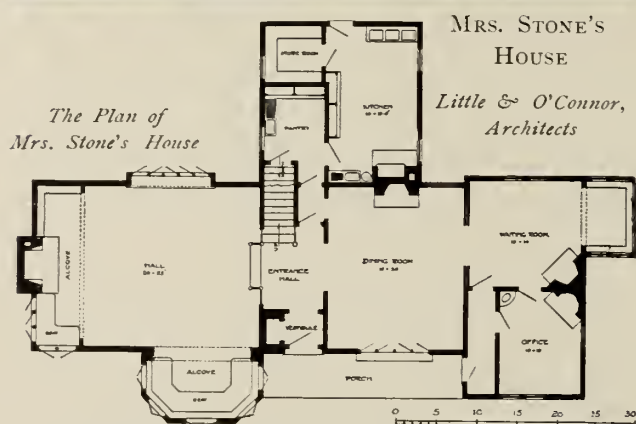
rooms open upon a tiled terrace nearly as long as the house.

Another of Mr. Thomas's original designs is that of "Gunton Hall," the residence of George W. Morey, Esq. The material of this house is also rough-cast, which is so frequently chosen by persons building at Lakewood. The color of the house is particularly fine, the cream tinted walls, affording a beautiful foil to almost any vine or shrub which may be planted before them. An attractive feature of the interior is a tiled paved court, one side of which is entirely open to the sun and air, thus giving an ideal place for the grouping of plants and flowers indoors.

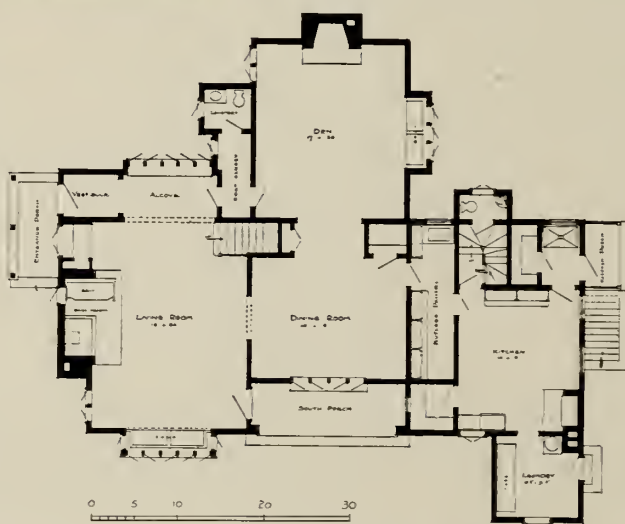


the same architects for the same client. Although built under very different conditions from those of its namesake, the curving roof lines obtained by a skillful laying of the shingles suffice to recall to readers who have traveled in England, a similarity to the ancient prototype.

The so-called "Nuremberg Villa," owned by Mrs. H. H. Rublee, is a novel reproduction of the steep gabled dwellings of Germany. The walls are half-



Dwelling sites along the lake were the first to be utilized, and the villas there mark the boundary of the town upon the southwest. A formal park for the use of the public extends from the margin of the water to Lake Drive, a pleasantly winding road beside which are some of the most interesting houses of the town, notably Mrs. J. M. Childs's and Mrs. Kerr's; and where this drive returns to the gridiron street plan, at Second Street, the visitor is charmed by a sudden view of a delightful house built by Messrs. Little & O'Connor several years ago for Mrs. Stone. Next to this, upon Private Way, a road which separates one of the large hotel properties from private holdings, is the "Ann Hathaway Cottage," designed by



PLAN OF THE COTTAGE SHOWN BELOW



THE "ANN HATHAWAY COTTAGE"
Little & O'Connor, Architects

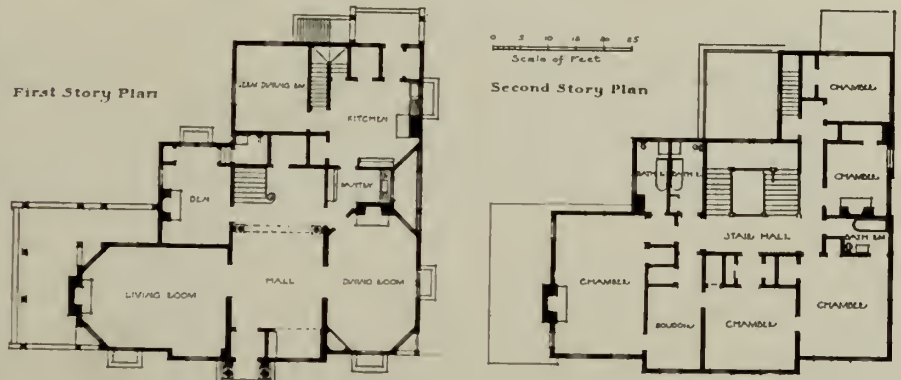
timbered in wide panels and the shingled roof stained red go far to simulate the type of building the architect had in mind. The interior of this villa is especially interesting by reason of a series of three important rooms being partially divided by partitions extending solid to a height of four feet, and above this point leaving a free vista from room to room save as it may be interrupted by plants or other ornaments. Wood has been used, fully exposed, and forming the finish to these rooms.

With the exception of a few large examples the villas generally express comfort rather than pretend to luxury. And comfort has not been difficult to obtain under the genial conditions of the Lakewood climate. Many owners have adhered to that economy which architects' taste and sense of color have easily guided into the path of picturesque beauty. The use of inexpensive materials has not prevented a certain elegance, but it is an elegance of a *négligé* sort in which the freedom and refreshment of outdoor life seem to be reflected in the unconventionality and playfulness of the architecture.

Until recent years it was the custom to speak of the winter season at Lakewood. Now the season extends from September to June. The hotels find it necessary to open earlier and close later. It is easy to understand why. Where life is lived so largely in the open air, on the links as in the saddle, driving or walking



MRS. J. M. CHILDS'S HOUSE, 408 LAKE DRIVE
Newman, Woodman & Harris, Architects



in the woods, the seasons when nature puts off its old colors and puts on new verdure make an irresistible appeal to city dwellers.

In a resort like Lakewood a hotel has a special service to perform. It cannot be a mere modified barracks with room for so many hundreds of

transient souls. For winter weather it must have spacious sun parlors and glassed verandas, easy to heat and easy to ventilate according to the outside temperature. If one does not care to take the air one must



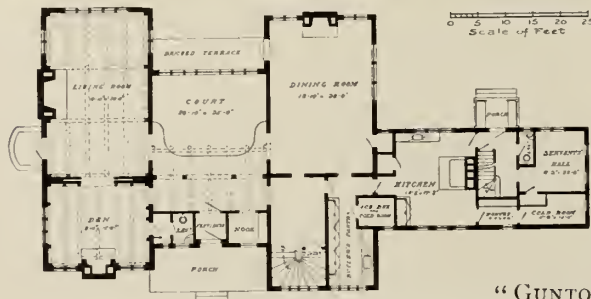
MR. STEARNS'S HOUSE

THE SETON INN

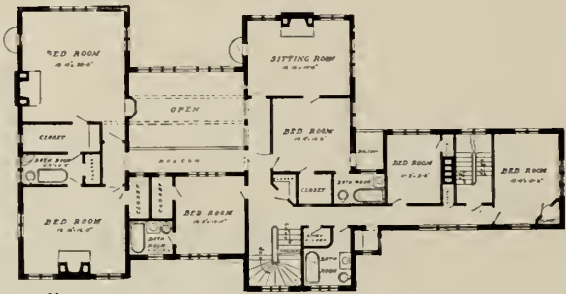
John B. Thomas, Architect



always be able to take the sun and view of the woods and water. It is on this principle that the large hotels have been constructed,—the Laurel-in-the-Pines by the lake front, the Lakewood in the heart of the pines and the Laurel House in its more central location,—there is always the warm southern exposure for the recessed courts and enclosed



FIRST FLOOR PLAN



SECOND FLOOR PLAN

"GUNTON HALL"

John B. Thomas, Architect



THE COURT OF "GUNTON HALL"

piazas of the ground floor. Never venture to argue with the true Lakewoodite about weather or climate. If you happen to be a New Yorker or Philadelphian he will overwhelm you with comparative tables from Weather Bureau reports. When our favorite links near home are impassable, he will convince you that the condition of the Lakewood links never affords an excuse for getting out of practice. Or if you are so unfortunate as to live as far away as Pittsburgh he will commiserate feelingly with you because it is not possible for you to run down regularly in your motor car at the week's end for an outing at the Country Club. For Lakewood is only an hour and a half's ride by train from New York and hardly more from Philadelphia. By automobile one makes one's own schedule. There are men who go to their business in the city every day; others two or three times a week as their affairs require.



MR. SAMUEL T. SKIDMORE'S HOUSE



MR. STRONG'S HOUSE BESIDE THE LAKE



MRS. FREDERIC W. DOWNER'S HOUSE



MR. HENRY A. JAMES'S RESIDENCE



INTERIOR OF "THE NUREMBERG VILLA"

The club grounds, which cover more than one hundred acres, are near the head waters of the lake. A large clubhouse, not the less comfortable for being luxurious, overlooking the tract, accommodates scores of guests, not only when the tournaments are in progress, but at less exciting seasons of sport.

Outdoor pastimes are the rule all winter. During the coldest days there is the best of



"THE NUREMBERG VILLA"
John B. Thomas, Architect

skating on the sheltered lake. The bridle paths, from which automobiles are excluded, and the open woods attract the average horseman, while the more hardy rider may try his luck cross country with the hounds of the Hunt Club. Because of the level, stoneless character of the country the courses are not so stiff as some others, but the foxes are more plentiful.

There is no fixed rule for taking one's ease. It is too largely a matter of habit and temperament. Some prefer to dawdle, to be merely idle as the whim of the moment dictates. Some must play hard and seek change in constant movement. Mere repose may be recreation enough, and again the desire for recreation calls for a new outlet for physical energy. It is in the variety of its resources that Lakewood makes its most pressing invitation to live outdoors.



A Poor Man's Back Yard

HOW A WASTE HOUSE LOT IN BERKELEY, CALIFORNIA, HAS BEEN IMPROVED
AT LITTLE COST

By GEORGE WHARTON JAMES

IT is a sad mistake that so many people make in believing all the joys of life to belong to the rich. That money will purchase many things none will deny ; but happiness is independent of money, and many a rich man has far less joy in life than his poor and apparently needy neighbor. Indeed, it may truthfully be said that all the best



THE YARD, MARCH 3, 1904

things are the inherent right of the poor as well as the rich. The sun, with its glorious risings and settings, the clouds, the wind, the rain, the flowers, the growing leaves of the trees, the odors of mountain forest and country woods, and all the things of nature are equally the possession of all men.

Wealth cannot purchase a happy heart nor a cheerful spirit, and many a millionaire has lived an embittered existence in his later days for lack of a love that the day laborer has had expended upon him with a prodigality as blessed to the giver as to the receiver.

At one of the meetings of the Horticultural Society of California one of the speakers lamented that fine gardens could never be the possession

of the poor. This brought forth a strong but kindly protest from Mr. Oscar V. Lange, a well-known photographic artist of Berkeley, who contended that while the rich might have elaborate gardens, made by the skill and knowledge of experts, — gardens that must call forth expressions of admiration, — it was the poor man alone, who worked in his garden because he loved it, that could produce results full of human feeling and that would touch the hearts as well as the minds of the beholders. Men and women will look unmoved upon that which wealth purchases, while a little touch of human nature will appeal to all the sentiment of their hearts. Said Mr. Lange : "Wealth may buy many things, but it cannot buy loving work. This a man must give of his own volition, and a poor man is more likely to give it to a garden of his own creation for his own use, than if engaged in carrying out the plans of a rich man. A garden into which I have poured the wealth of my own affection is worth more to me — it means more and is more—than a garden that has cost a million and made by hired laborers."

In thus speaking Mr. Lange was giving expression to sentiments upon which his own life is



THE YARD, JULY 3, 1904



THE BACK YARD FROM THE STREET



THE PICTURESQUE WALK

based. He is what he himself calls "a poor man," as far as worldly goods are concerned. His home is simple and unpretentious, on a small city lot 60 x 135 feet in the university town of Berkeley. Pressed with daily duties that fill nearly all his time, it was only recently that he was able to give the attention to his back yard he had long contemplated. From the first of the series of photographs here reproduced the appearance of the site can be seen before any work was done on it. It was a typical back yard.

Fences, boulders, the corner of the chicken house, old barrels, buckets, flower-pots, weeds and trash occupied the site. Without more money to spare than a laboring man's weekly beer bill he set to work; but, guided by thoughtful brain and loving purpose, he soon made a marvelous change. Work was begun March 3, 1904. Four months later, July 3, 1904, the second photograph was taken, showing the results of the work already done.

It will be observed from the third picture that

the garden is a little above the street, with a retaining wall built of honeycomb rock found near by and laid so as to show as little of the cement as possible. Over the stones trailing vines and flowering creepers are reaching forth their delicate tendrils, giving the whole a natural appearance as charming and beautiful as it is simple. Over the steps leading from the sidewalk a gateway, unpretentious and simple, yet most effective as a companion to the summer-house, has been built, reminding one somewhat of the work of the Japanese.

Over this shrubs, roses and vines will climb, thus uplifting the exquisite beauty of leaf, flower, rose, bud and blossom for all passers-by to see. Even the most indifferent must feel the charm of such an entrance. To pass under an archway of beauty is to touch the soul with subtle tenderness and feeling ere it enters the home precincts, and this surely is a good beginning to social intercourse.

Inside the garden the progress of the work and its intent may clearly be traced. The banana palm



THE RUSTIC SEAT

and bed of marguerites near the rear of the house and the magnolia close to the summer-house walk all speak of California's wealth of semi-tropical verdure, craving nothing from man, after planting, but a little water and occasional care. For less than a dollar the plants were purchased, and the planting was part of that sweet labor of love that makes this poor man's garden a place of delight to so many.

The eucalyptus poles cost little more than the trouble of cutting and hauling them; the rocks were picked up on the near-by hills and brought in, a few at a time; the bricks and cement flooring were found useless on a near-by lot where a new sidewalk had been put in, and were had for the asking and carting away. Everything was what any poor man with his eyes open can secure anywhere. Things that other people discarded and could make no use of were the things that Mr. Lange utilized. The poles break the sky-line of the garden and afford opportunities for the growth of roses and vines, which will soon make it a bower of beauty. The walk leading to the summer-house, as seen in the fourth picture, is crooked and picturesque, with grasses and flowers allowed to grow between the stones of its borders. The hanging baskets of ferns and shrubs attract the eye and lead one on; but before entering the shelter one is compelled to stop and enjoy the fish-pond rockery. Here, in the "cutest" way possible,—just as the Japanese do such things,—a small pipe is built into the center of the rockery; and as the water trickles down its gentle sprinkle is heard as it falls over tiny cascades into the miniature pond where a few goldfish swim to and fro. Ferns lick up every stray drop of water, giving their



THE FISH POND ROCKERY

light and airy grace to the rockery, and thus making this mass of ruggedness a place of delight to the eye. From this photograph also one can see the rustic seat, the swinging chair and the hammock, each with its own allurements to rest and contentment, where one may well "loaf and invite his soul." If the sun shines too brightly or at the wrong time curtains of burlap are so arranged that they may be drawn and give perfect shade and seclusion. Being of the unobtrusive color of ordinary sacking they harmonize perfectly in the general scheme.

A beautiful though primitive arch effect is produced by the framework of eucalyptus, the hanging baskets of fern making delicate spots of beauty for the eye to rest upon above, while below are the Berkeley meadows, and in the far away distance the historic, picturesque and romantic Golden Gate, with its memories of Fremont who named it, Cabrillo and Drake who nearly, but not quite, discovered it, and of the Spanish padres of one hundred and twenty-five years ago who for the first time saw it and realized it was the entrance to one of the finest harbors of the world.

Mr. Lange has done good service in thus suggesting to other "poor men" how they may make their back yards places of sweet retreat and bowers of beauty. All the young men and maidens of the neighborhood who are honored with his acquaintance are glad to spend an hour with him or their own friends in this delightful resting place. He himself not only finds joy in it for his own comfort, but because it gives pleasure to others; and if Morris's statement of art be true, then surely this is a work of art, for it is "the expression of a man's joy in his work."

The New Residence of Hon. Elihu Root

NOW OCCUPIED BY MR. AND MRS. PAUL MORTON,
SEVENTY-FIRST STREET AND PARK AVENUE, NEW YORK

CARRÈRE & HASTINGS, ARCHITECTS

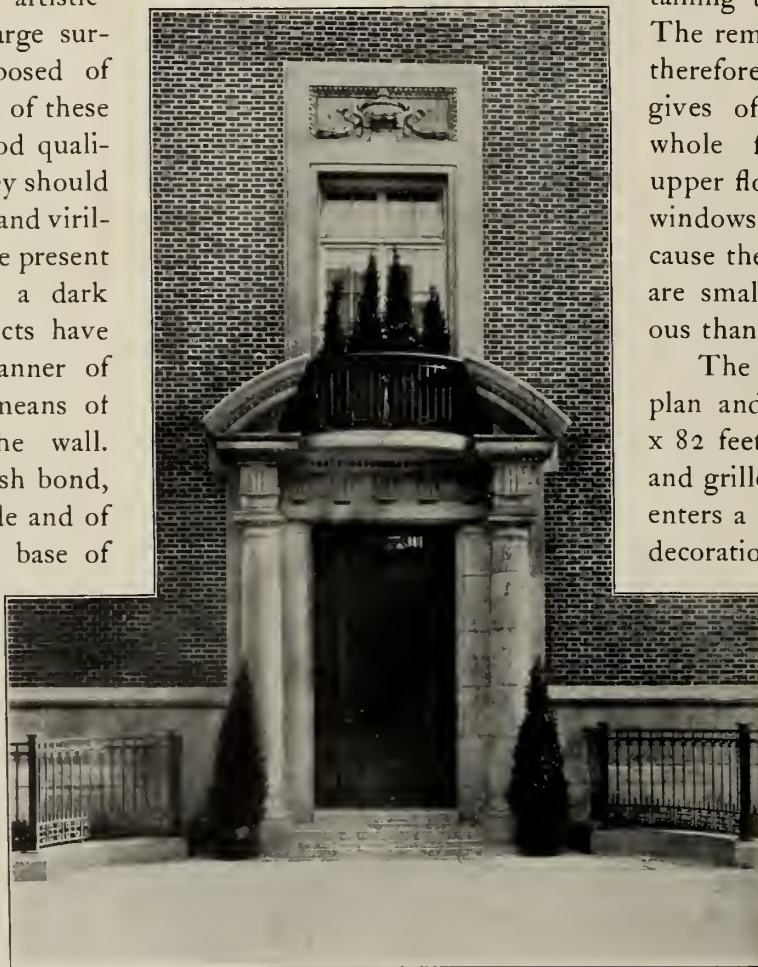
OCCUPYING an open site overlooking the gardens of Park Avenue, Mr. Root's residence stands as an embodiment of well-proportioned dignity. The rise of grade which culminates at Seventy-first Street gives it an added importance of situation. The house is built of brick, but of a brick quite different from that used in the early stages of New York architecture, when gentility was considered inseparable from smooth pressed brick laid with joints of absurdly fine mortar. Within the wide compass of metropolitan architecture executed in Indiana limestone it is with a feeling of relief that one comes upon the façade built of bricks well chosen on account of their color and then artistically laid. When a large surface is to be composed of such small parts, each of these must have some good qualities to put forth. They should have variety of color and virility of texture. In the present case the bricks are a dark red, and the architects have seized upon the manner of laying them as a means of further enriching the wall. The system is Flemish bond, and the joints are wide and of white mortar. The base of the house is of bluestone projecting two or three inches beyond the surface above it. The trimmings of entrance and windows are of limestone and the cornice is of cast cement. This feature is both

deep and wide when compared with the repressed base of the building. Behind a balustrade above the cornice is the roof, covered with copper and, though shaped like a mansard, is scarcely to be seen from the street.

After determining the extent of a façade and designing those things which constitute its boundaries, the next important problem in the case of the city house is to fix the size and location of the windows, for it is in the power of these openings to make or mar the design. In this house much study has apparently been given them. As a result eight windows light, and light sufficiently, the entire story above the ground floor and containing the important rooms.

The remainder of the wall is therefore undisturbed, and it gives of its repose to the whole façade. When the upper floors are reached more windows are necessary, because the rooms to be lighted are smaller and more numerous than below.

The house is oblong in plan and measures about 42 x 82 feet. From the glazed and grilled entrance door one enters a reception hall whose decorations chiefly consist of the chimney-piece shown on page 286 and the start of the spacious winding stairway. Light comes through the front door and is reflected from the story above down the oval stair-well. Upon



THE ENTRANCE



EXTERIOR OF THE NEW HOUSE OF HON. ELIHU ROOT

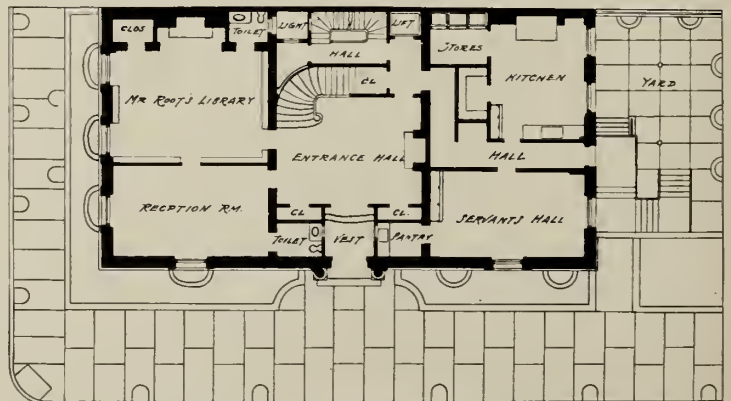


THE PARK AVENUE FACADE

the left is a small reception-room connecting by a door with Mr. Root's study. This room is finished in American oak and is lined from floor to ceiling with shelves on which the visitor notices the sheepskin law volumes proclaiming the profession of their owner. A door at the right of the hall leads to the service rooms.

Ascending to the floor above one arrives at a foyer lighted by one superb window bordered with heavy hangings, in front of which stand large palms in stone urns. The entire space is paneled from floor to ceiling. The purity of the detail, the absence of small features, — which are as bric-a-brac to architectural dignity, — the harmony of the furnishings, the soft lighting and the coloring establish once and for all the impression of simplicity and refinement which

one receives in every room of the house. An interesting feature of the plan of the house is the arrangement of the service staircase back of the main staircase. This admits of a very large drawing-room and dining-room, both of which were required by Mr. Root. It also made it possible



PLAN OF THE ENTRANCE FLOOR

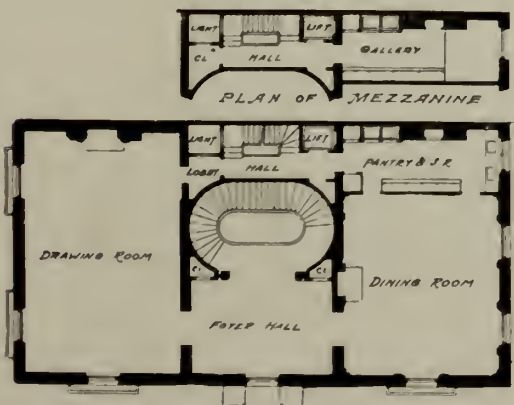


MR. ROOT'S STUDY

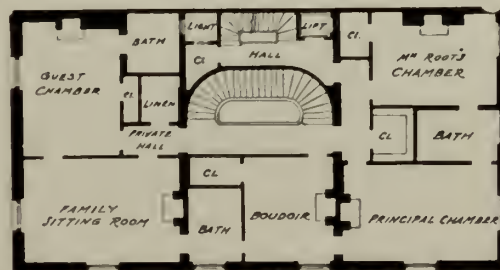
to provide a spacious butler's pantry and complete equipment on this floor in connection with the kitchen below. By this means guests during a reception can move freely around the foyer hall and pass from the dining-room to the drawing-

room, while the servants have access to both these rooms across the service stair-hall.

Upon the right of the foyer is the salon, the largest room of the house. The architectural treatment here consists of broad paneling, outlined with wood painted a light French gray, the centers filled with richly patterned brocade, matching in effect the hangings of the windows.



PLAN OF THE FIRST FLOOR



THE SECOND FLOOR

In the dining-room, at the opposite end of the house, is seen a dignified though simple architectural scheme in the



THE DINING-ROOM



THE DRAWING-ROOM



THE FOYER HALL

style of Louis XVI. Between the pilasters of nearly white wood-work tapestry has been laid, and the room is embellished with a large portrait of the owner and one of the present occupant of the house.

The floors are of natural finished oak laid in diagonal squares. The house has a thoroughly modern equipment, in which steam and electricity play their part, the latter supplying the motive power for an elevator.

It is a significant fact that the house of one so prominent in national life as Mr. Root should be strikingly free from the profusion of ornament and meretricious finery which blazes forth from the façades erected by many notable citizens. But it will be remembered that it was the owner of this house who, a year ago, uttered a most reasonable voice on an occasion when architects of the



THE MANTEL IN THE ENTRANCE HALL

country and their distinguished guests were assembled in Washington. He selected "The Simple Life" as the subject of an address in which he gave unstinted praise to the Jeffersonian simplicity that molded in purest form the White House, Mt. Vernon, Monticello, and the early mansions of Charleston, Annapolis and other centers of Colonial times. In the restrained and dignified design of his own house he has again emphasized an appreciation of the consummate taste which American gentlemen of a century ago expressed in the

rearing of their homes. The scene has shifted from the river banks of primitive Virginia to a metropolis speeding to become the center of the world; but chastity, dignity and reserve still remain eternal truths of art, and refined intelligence in building a home is quick to do them homage.

The Garden Site

WHERE THE FLOWER GARDEN SHOULD BE PLACED IN ORDER THAT IT MAY BE BEST ENJOYED
AND BEST PROTECTED

BY HENRY SAXTON ADAMS

THE flower garden is an important adjunct to the country or suburban home and gives endless pleasure to the owner. It should not only be located with due regard to the house and surroundings, but should be well protected and given a proper exposure.

A well planned and planted garden is full of interest from the first touch of spring, when the snowdrops and crocuses begin the continuous procession of flowers, until frost gathers up the

stragglers. The garden becomes a part of your life during its season of activity, and must first of all be convenient to the house, furthermore to the living-rooms of the house, that you may readily spend each spare moment in it. It should be not only a place of beauty and a source of flowers for house decoration, but it should be a vital part of the house, an outdoor room if you please, and should therefore be as easily reached as possible. To enjoy your garden to its fullness you must

live in and by it and be able to see it at all times. A bird's-eye view from the upstairs windows of the house is often superb, and adds greatly to the pleasure of having a garden.

On the small home grounds the place commonly selected by the architect is just off the living-rooms of the house, and if carefully planned these living-rooms have a southern exposure, thereby making the best possible position for the garden. Not only is the exposure right; in such a case the house itself affords protection, and many otherwise tender plants can be successfully grown. The bulbs flower earlier in such a garden, late frosts are less likely to be damaging and the season is correspondingly lengthened.

We usually select high ground for our dwellings and such a location should be chosen for the garden. The drainage is good and late spring and early fall frosts are avoided. It is essential that water be convenient, if possible, and here again is another advantage in a garden being near the house. In some localities and in some seasons a garden can hardly be satisfactory without water.

The ideal exposure would be southerly and well protected from the prevailing winds. This is necessary in order that the plants may receive all the sun possible, and it is important that cold or hot and drying winds be prevented from sweeping across the beds. In the writer's opinion a garden of stakes is very unsightly, and the more protected it is from the sweeping winds the fewer stakes are needed.

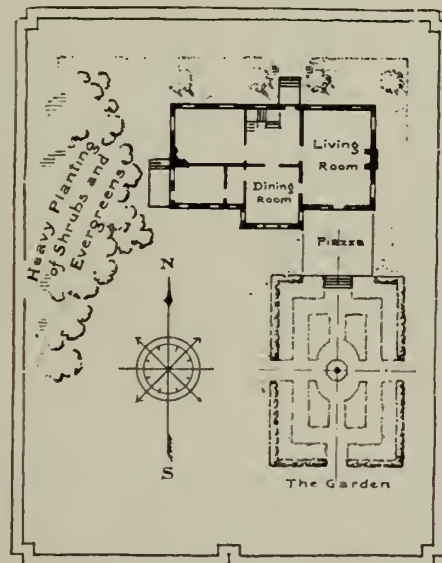
This protection from the prevailing winds may be obtained in various ways. First, by so locating the garden that it is protected by the house or an existing wind-brake. This protection is of greatest importance, in most cases, on the north and northwest; it is also desirable on the northeast. Where, as is often the case near the seashore, the prevailing winds are from the southwest, similar protection should be given on this side. Where the garden is enclosed by a shrubbery, hedge or

fence it will be in many cases amply protected from the winds. A hillside garden is naturally well protected from injurious cold winds if given a southerly aspect.

A southern or southeasterly exposure is not only the most protected, but also the sunniest; and in a garden so located almost every condition as regards sunlight and shade are obtainable. The shade-loving plants can be planted on the north side of taller plants at the southern end of the garden. It is useless to expect very satisfactory results with

a large number of plants where there is insufficient sunlight. While some plants will flourish in cold, shady spots, the greater majority require full sun. When there is a long axis to the garden it should run north and south.

There are on most places opportunities for several gardens or garden beds. Where special gardens can be devoted to roses, lilies, wild flowers, water lilies, and other special groups of plants the location of such gardens must of necessity depend on the demands of the plants that are grown in them. Garden borders can, however, be made in



A WELL LOCATED BECAUSE WELL PROTECTED GARDEN

front of any shrubbery resulting in a variety of exposures. These borders are often very effective, adding bright bits of color to the landscape. Their location as regards exposure is comparatively unimportant, as they can be planted in one or two varieties which will thrive under the existing conditions.

Finally, the flower garden where a large number of different varieties are to be grown should not only be located with reference to its fitness as regards its surroundings, but the proposed site should be carefully considered with reference to drainage, exposure and availability. We are now coming to a greater appreciation of country living, and the country home is becoming more and more important to the better class of people. The flower garden plays an important part in country life and should be so carefully located that success will be assured. The practical garden is the one in which plants will grow and flourish and give unending joy to the possessor.



The Curtaining of Casement Windows



A Window leading to a Pantry

How Shall We Decorate Our Windows

USEFUL HINTS UPON INEXPENSIVE MATERIALS AND THEIR EFFECTIVE ARRANGEMENT

By ELLEN MARY SWIFT

ONE of the most perplexing problems facing the modern housekeeper is, "What shall we do with our windows? How shall we treat them artistically, without losing sight of their main reason for being, namely, to let in the light, and yet to afford a protection from being over-

looked from outside?" Fortunately, the architects of to-day are beginning to realize the decorative value of the window, both from the outside and as a factor of the interior of a room.

There has been shown a tendency, begun in France, where such taste is unerring, to return to



Lace under cretonne



Muslin under cretonne

ATTRACTIVE HANGING OF BEDROOM WINDOWS



CASEMENT CURTAINS IN A CITY APARTMENT



A HIGH-UP WINDOW CURTAINED WITH SWISS

the smaller panes, as a reaction from the huge expanses of plate glass which do not promote the indispensable homelike quality of a room. The usual device in the American house is the sash window, in which the two sashes are hung upon weights and slide up and down. The casement form has obvious advantages, and is being used by architects of country houses, but is, alas, rare in the city apartment or dwelling. It is both more artistic and more useful than the sash window, which can be opened only half of its area at a time, while the casement opens to the full size of the window. The popular objection that in winter it is more draughty

would be easily overcome (as other stumbling blocks have been) by the enterprising American architect, if it were demanded by the public.



DOUBLE HANGINGS OF A PARLOR WINDOW

The French window, reaching down to the floor, which is really a glass door, is practical only when it overlooks a garden or balcony, and should have no place in the city house.

In the decoration of windows we have much to learn from the taste of earlier times. In the beautiful rooms of Fontainebleau and Versailles, for instance, the ornamentation of the inside shutters and blinds renders any curtains superfluous. When at the beginning of the nineteenth century curtains came into general use, they consisted of a single straight hanging without drapery. Although they were not then treated as a part of the decoration of the room,

the effects, as they have come down in picture or description, must have possessed a distinctive charm. The inside shutters and outside blinds



SILK CURTAINS IN A LIVING-ROOM

of these windows afforded all the protection necessary. Later the careless architectural treatment of window settings brought about the use of draperies, and an era of bad taste set in which has not yet disappeared, though there is an increasing tendency to revert to the old-time simplicity. The American decorator has found that his best effects are produced by arrangements that have simple lines. It is to be hoped that we shall see the disappearance of windows overloaded with several layers of curtains and of festooned satin shades, lace-bordered and having the inner curtains draped in numberless folds by the professional upholsterer. The result is both unsightly and unsanitary.

The essential purposes of curtains are to soften and regulate the light and to keep out draughts. The casement window, which lends itself most readily to such decoration, should have no shade, but a simple muslin or net curtain falling from a rod at the top, next to the glass. Side curtains should be on rings

and should be of silk or other soft material, which can be easily drawn when needed, but which do not hide the beauty of the leaded glass.

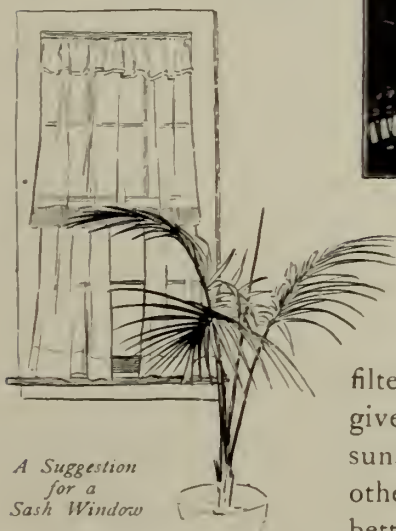
The sash window is harder to treat than the casement, but simplicity of line should always be kept in mind. Looping and draping are to be avoided, but a fortunate effect is often produced by a valance, though care should be taken not to make this too deep. A plain hanging of some thin material covering

the window, together with long, straight inner curtains of heavier stuff at the sides, to move easily on rings, should comprise all the decoration that such an opening needs. In choosing materials, a general rule known to decorators is that plain materials are almost always best; with figured wall coverings they should invariably be used. Figured materials may be used with plain walls only, unless the walls and curtains are of the same material. They should always be treated



CURTAINING OF WINDOWS WITHOUT WOOD TRIM

very simply, as it is confusing to have different and conflicting patterns on walls and hangings. Perhaps the ideal fabric for curtains is silk, which for this purpose is obtainable in good colors for a moderate price. For a north room, or one with little light, curtains



*A Suggestion
for a
Sash Window*

Materials should be of agreeable color and texture, washable, as far as possible sun-proof. As

of yellow silk are especially applicable, as the light filtering through them gives an impression of sunshine. Green and other cold colors are better in a sunny room.

the most costly fabrics have only a limited life, it is obviously better to use inexpensive goods, which may be easily renewed, such as silks at 70 cents a yard, and 30 inches wide, made especially for curtains.

For these sheer curtains nets of all kinds abound. Arabian net, of a pale string color, is often a fortunate choice for a drawing-room or living-room. It is 40 inches wide and costs 60 cents a yard. Lace should be used only when it is very good. "Real lace or none," is the motto of the housekeeper with good taste.

For bedrooms and country houses one can get at small cost dimities, plain or figured, 10 and 15 cents a yard, also muslins and nets of all kinds. Mousseline, a dress material, at 12 cents a yard comes in beautiful colors. A charming effect can be made with soft cream cheese cloth at 10 cents a yard; see the illustration, "A suggestion for a sash window." In making curtains of sheer materials a good result is



A CLUBHOUSE PARLOR CURTAINED WITH CRETONNE



*A BUNGALOW DINING-ROOM
Curtained with Muslin under Cretonne*



SASH WINDOWS OF A DINING-ROOM CURTAINED WITH NET

unbleached muslin, which, lined with colored cheese cloth and bordered with an embroidery in color on strips of huckaback, has been found quite attractive. Chintzes and cretonnes consort well with the old-fashioned flower patterns of our grandmothers, in less harsh materials and colors that are not so crude. For bedrooms, lined with a plain color, these are excellent. They range from 65 cents to \$3.00 a yard and are about a yard wide. They wash well and so are a good investment. If one avoids the usual upholstery department of the modern shop, one can find, by the exercise of a little patience and taste,

obtained by turning the hem three times, lightly basting it on the inside so that the stitches which keep the hem in place do not show. This gives the effect of a heavier border.

For thicker side curtains, from velours or silk, one may range down to coarse linen or even

simple, cheap materials, which can be made to give satisfactory results.

The familiar advice of William Morris, "to have only what one finds useful or considers beautiful," is as appropriate to window curtains as to everything else in the house.

The House Uncomfortable

BY EDWIN BATEMAN MORRIS

NOW Peter Bigger knew the sort of house he wanted. With all the memories of happy days of youth bright in his mind, he determined to say a thankful farewell to the "Street" which had brought him his fat investments, and go to the country, where he would build himself a stanch, roomy, old-fashioned house and be happy in his old age. It was a house whose sitting-room was to be so big you could hardly see from one end of it to the other, with a fireplace six feet across, where he could roast chestnuts and yellow ears as he did when he was a boy, and listen to the logs crackle and fall down on the stone hearth. He wanted plenty of big, sensible porch space, and on the second floor he wanted a covered porch to extend around on two sides of the house so

that a fellow might go out there from his bedroom on hot sweltering nights and get the breeze. And there were a hundred other things he had thought out gleefully concerning his house, which was to be the most comfortable and sensible and old-fashioned place in the world.

Peter Bigger went to the very best firm of architects he knew of—the firm of Fingers, Plunks & Poché—and said he wanted to build a house. Mr. Fingers smiled and smiled and said, "What kind of a house?" by which he would say, "How much money did Mr Bigger think he would spend on it?" (the architect's commission being based on that factor.) Peter Bigger explained his ideas. He told him about the second-story porch, the big living-room and the hundred

and one other things, but the architect was rearing in his mind's eye a palace of unspoken magnificence.

"What do you think of my idea for a house?" shouted Bigger, his eyes aflame with righteous enthusiasm.

"Superb!" screamed the other; "and what'll you spend?"

"Anything. Everything. Give me what I want."

The knees of Fingers the architect shook. But it is not joy that kills, and he bore up.

"Now, what style of architecture do you prefer?"

"Oh, no. No fancy Turkish for me. Good old field stone and a brown porch."

Fingers shuddered.

"There," he hastened to say, indicating a photograph, "is a very nice thing I did in the Classic manner."

Bigger glanced at the cut stone columns and Italian vases.

"Oh, never mind about the looks," he cried.

The blood went from Fingers' face. He grasped the arms of his chair in mute agony.

"Just give me the porch and fireplace," continued Mr. Bigger, "and cut out the graveyard trimmings, and I'll be happy. Good by!"

Fingers broke the news of the commission to the other members of the firm. The junior partner went off and got married on the strength of it. Fingers moved into another apartment; and the other member of the firm hurried off to spend the winter in Italy.

The first set of drawings that Fingers, Plunks & Poché exhibited to Peter Bigger were the result of the most careful investigation into the Jacobean style that any architect had ever made. Fingers had decided, after much thoughtful consideration, that this style was the medium by which he and his colleagues could best express the ideas that were bubbling within them for the grand and magnificent mansion of the financier, Peter Bigger. The result was a tremendous house, built entirely of stone, with Indiana limestone trimmings, bristling with finials and balustrades, gorgeous in diamond-paned leaded glass, paneled wainscot, and, above all, the most beautiful stair that was ever thought of, of dark quartered

oak with square balusters, ramped hand rails and on every newel a carved shepherdess. From Haddon Hall and Montacute House they had sucked the very honey; and after exalted meditation had poured the quintessence into Peter Bigger's quiet home for the country.

Mr. Bigger looked at the drawings and searched in vain for the second-story porch on two sides and the first-story porch all the way round. At last the awful fact penetrated into his astonished mind,—there was *no porch at all*.

"It isn't in accord with the style," Fingers assured him. "They didn't have porches. But we have given you a very stunning paved terrace with balustrades and monumental flower pots. You'll find you won't feel the need of a porch."

Bigger arose in his wrath.

"My dear sir, I want a house with a porch on it. I want it on four sides at the first floor and on two at the second. I'm paying for this and I'm going to have what I want."

"But, Mr. Bigger, as your architect, I am here to tell you what you want. You don't know—you don't understand—"

"Mr. Fingers," roared the Napoleon of Finance, "I want a house with a porch on four sides at the first floor and on two sides at the second. Please remember this is a house—which I have to live in—and not a Carnegie Library."

Mr. Bigger seized his hat and left the astounded Fingers still gazing stupidly at his drawings. When Plunks entered an hour and a half later he found him in the same attitude.

"He looked at those glorious drawings," moaned Fingers, "and the first thing he thought of was his damned porch. Putting soulless, selfish *bodily comfort* before beauty and loveliness and heavenly design. It's enough to discourage a man with human nature."

Plunks gathered up the drawings lugubriously.

"Put them away somewhere," continued Fingers, "we'll send him a bill for them and do another set in Italian Renaissance with cut stone columns forty feet high."

The next set of drawings was as beautiful and finished as the first, with six luxurious columns across the front. It had elaborate wrought-iron grilles and fabulously expensive pavements. It

had sculptured decoration and fountains and all the loveliness Palladio and Brunelleschi ever thought of or indicated. Fingers, Plunks & Poché thought this set of drawings was even better than the first.

Mr. Bigger noted the porch with satisfaction.

"You are getting there," he said, handing back the drawings; "you have a first-story porch on one side. In that the drawings are better than the others. Now in the next set I want you to try to put a first-story porch on four sides and a second-story porch on two sides."

Mr. Bigger took his hat and left.

"He thinks he wants it to look like a house," exclaimed Fingers, "but with all his porches it will look like a hotel!"

Plunks folded up the second set of drawings.

"You aren't going to give him what he wants, are you?"

"Of course not."

They made Peter Bigger other sets of drawings. They did a thing in Spanish with a patio and a gallery around it. They did something in Tyrolese, they tried the château style, they dipped into French Gothic. But Mr. Bigger was not satisfied, because there were no porches.

"It's a question of who will hold out longest," said Fingers.

And Peter Bigger gave in, forced by treason in his own camp. His son and daughter, accidentally hearing that the house Fingers, Plunks & Poché designed for their father would cost a million dollars, and would be the finest in America and, moreover, would have six monolithic columns forty feet high, worried their father until he accepted those plans.

The Bigger house was the most elaborate and luxurious house that was ever erected—or seemed to be to those who heard about it. It was built entirely of cut stone, a marble of the finest grain and most exquisite texture, the price of which per foot they breathed in awed whispers at the office and tried to imagine what so much money looked like. The walls of the hall were covered with the most delicious pink tinted Pavanazzo marble; they brought artisans from Italy to lay the mosaic floors; they had the best known painters do murals of spring and summer for various incidental lunettes; they had famous

sculptors model Cupids and lions' heads; they sent a man abroad to study the architecture of San Michele and Michelozzi, so that the house might not be lacking in any particular. The marble stair with its winding rail was too expensive and dazzling for words. They carried out the scheme of decoration from the house to the lawn, and the lawn to the garden; from the garden to the long drive through the woods, and from the drive to the gateway. They spent \$15,000 on an absolutely perfect set of wrought-iron gates and marble posts, which served as the model for other millionaires for years afterwards. The formal garden in the rear was a reproduction, with necessary modifications, of the Boboli Gardens in Florence. The pergola overlooking the best view was the work of months, and the architects showed it to their fellow architects and dared them to beat it.

Peter Bigger himself said, with an air of resignation, "It may be a purgatory, but it *looks* like hell," and religiously avoided it.

When it was all finished the Biggers gave a housewarming, to which every one of importance was asked. But the huge crowd that came hardly filled the house. It was a notable function. It was the dedication of the most wonderful house that had ever been built upon American soil as the product of American genius; it was a house that any scoffer from foreign shores might be shown as the typical home of an American gentleman; it was a triumph of intelligence, of taste, of genius, of munificence. The guests of that night were lost in amazement. They went home filled with that same feeling of pride in it that the Italian feels for St. Peter's. They considered it as a national building.

And Peter Bigger bought an old hotel in the Adirondacks with a two-story porch running all the way around it. He hired a carpenter by the day, who would do as he was told, and altered it to suit himself. When it was completed he told his children they could either live in the Italian villa or give it to the State for a public library. As for himself he would rather live in the Capitol at Washington. He had a house now that was a house, whose porches were as continuous as the orbit of the sun, and he was going to stay there.

And he did.

Roofs for Winter Use

THE RESULTS OF EXPERIMENTS WITH THE WINTER ROOF THEATER IN NEW YORK

By F. X. TAMBOUR

THE sight of value going to waste is repugnant to all sensible folk, and so architects and those who pay taxes as owners of city buildings in good neighborhoods have long sought some profitable use for roofs. The obvious plan of adding another story is no remedy at all, except in special cases. For instance, two of New York's older down-town buildings, that of the *Tribune* and the former office of the *Times*, have lately doffed their caps and grown taller before replacing them; but that merely postulated a reserve strength in the existing structure and an expected rent return warranting the expense of putting up extra walls, floors and ceilings. And, as there

must be a new roof over all, the special problem is only deferred, not avoided.

In other words, buildings are usually designed for as many stories as the owner and architect deem commercially worth while. The logical utilization of roof space can come only by recognizing that it *is* a roof, and not an unfinished structure with which one is dealing. Distinctive conditions must be admitted and their advantages gleaned. Light overhead is the chief possibility here, and if the roof is to be more than a resort for warm and fine weather there must be a translucent covering. City folk need not be told what a boon the skylight is under proper



THE "CHERRY BLOSSOM GROVE"
On the Roof of the New York Theater



THE WINTER ROOF GARDEN BY NIGHT



A JAPANESE SETTING

conditions, nor how worse than futile if allowed to become dirty.

Already use is made of a few roofs in New York, but mainly for summer refuges from heat. There are roofs upon which tennis is played, with only a metal cage as protec-

tion, making them of no value in winter. Studios are occasionally found, for artists or photographers or literary men, in which work is done all the year round, and development along these lines will doubtless be considerable; with recent improvements in window and door construction, the roof and even the walls may be of glass, in single or double thickness, without asking too much from the heating plant to keep roof structures at comfortable temperature.

An early use for the roofs of large buildings was for summer theatrical performances. The scheme has been worked with success in New York, where the summer roof garden is an accepted institution. But thus far attempts to devise a roof theater available for cold weather have met only moderate reward. One of the first to make the experiment was Oscar Hammerstein, with the "Cherry Blossom Grove," over what is now the New York Theater. His problem was to utilize a long, relatively shallow area, extending from 44th to 45th Streets, on Broadway. He constructed walls and roof of glass, supported by steel framework, ornamented with electric lights and painted a light green to carry out the garden idea. Natural and artificial plants, with scenic devices, savoring of Mr. Hammerstein's customary ingenuity, were used to decorate the place, and for some time it was run as one of the several attractions of the large theatrical structure.



PROSCENIUM BOWER OF CHRYSANTHEMUMS AND ROSES

A practical difficulty was encountered here. Height was necessarily limited; therefore, to get capacity, the seats were spread over so wide an area that spoken drama became acoustically ineffective. This limited the entertainment to vaudeville, of which

many folk are quite willing to hear less than they see. But the public could not be persuaded to go in sufficient numbers to a roof garden in winter, even though a light inner temporary structure was put up to make for warmth and coziness. After the building passed into other hands the plan was tried again, but still with little return, and now the New York Roof, as it is called, lies idle all winter.

A similar unwillingness of the theater-going public to patronize in winter an auditorium at the top of a building has been observed in Mr. Hammerstein's present theater, the Victoria, and at the newer Aerial Theater, seven or eight stories above 42nd Street, on the highest floor of the New Amsterdam Theater, a decorated structure designed by Messrs. Herts & Tallant for Messrs. Klaw & Erlanger. These managers recognize the popular prejudice, and so three roof theaters equipped for cold weather use will stand empty until summer comes. The revised building and fire regulations also figure in the New York situation, so that it is virtually impossible to have two theaters, one being over the other, in simultaneous use for public entertainments.

But although the day has not yet come for all-the-year-round roof theaters, it is easy to conceive of conditions that might force a solution of this problem. And meanwhile the development of roofs for other purposes must steadily grow; their latent commercial value is already admitted.

The Modern Kitchen. II

THE LATEST AND BEST METHODS OF BUILDING, ARRANGING AND EQUIPPING
THIS IMPORTANT ROOM OF THE HOUSE

BY ESTHER STONE

(Concluded)

SLATE sinks, when well made, of a close-grained dark slate, such as Monson Maine slate, make very desirable sinks, are easily kept clean and wear well. Slate shelves on either or both ends of a sink, grooved to drain into it, are better than wood, are not expensive and can be had of any length desired. A slate back for both shelf and sink should also be provided, as shown in Fig. 9.

In addition to the range and sink a convenient and easily accessible place should be provided in the modern kitchen for pots, kettles, pans, mixing bowls and other utensils, and a place for various foodstuffs, such as flour, meal, cereals, condiments, sugar, etc. It is customary to provide cupboards and closets for these; but there are some housewives who have applied the laboratory system to their kitchen, using glass jars set on open glass shelves for their stores, and glass shelves and metal hooks for pots and kettles.

The use of glass jars enables one to see at a glance when the stores are getting low and seems

the most cleanly and scientific way of keeping foodstuffs; but the *chef* in one of these kitchens, where they are used, says that many food materials do not keep well in the glass jars. Oatmeal and cornmeal especially seem to bother him, and he has to buy small quantities at a time. Whether this would generally be found to be the case or not is a question admitting of some doubt.

Two kitchens of this kind have been illustrated in a previous article. If a glass table near the range is made with a glass shelf on top, another glass shelf about a foot below, and under this a metal bar with hooks for kettles, it enables many things to be kept within easy reach of the cook, and saves many steps. Such a kitchen, however, needs constant dusting. A method of enclosing these shelves is shown in Fig. 7. On the other hand many prefer to have their shelves enclosed in a dresser in the kitchen or in a closet opening from the kitchen where there is less dust. This closet, commonly known as the "kitchen closet," is generally fitted with open



FIG. 1. A REFRIGERATOR OUTSIDE
THE KITCHEN



FIG. 2. A KITCHEN CLOSET CONCEALING
THE RANGE BOILER

shelves, cupboards and drawers. A broad shelf, known as the counter-shelf, is placed about two feet eight inches from the floor; below this are a series of cupboards and usually one case of drawers. One cupboard is made large enough to hold a flour barrel, which is reached either through a hole in the counter shelf protected by a hinged door, or the barrel is hung on pivots and swung out of the cupboard at the front when in use, as in Fig. 6. Frequently there is an opening, protected by a slide, from the kitchen closet into the butler's pantry, but this of course depends upon the plan of the house.

Each housekeeper has slightly different ways of keeping her kitchen things and different ways of using them. Therefore, in order to have this part of her house satisfactory, she should give much time to considering just what she wants, and then she should make this known to her architect, for if he knows in time he can often arrange many little conveniences with little or no extra expense.

One housekeeper, for instance, wants a place for her saucepans, where they may be hung on



FIG. 3. CLOSETS AND REFRIGERATOR
Opening into the kitchen

separate hooks and not piled one upon the other in a cupboard. Her architect arranged a shallow closet for them in the thickness of a partition. Here he made a series of racks, similar to book racks on the backs of church pews, in which the covers of the saucepans could be slipped; and directly under each cover, on the under side of the rack, a little hook on which the saucepan could be hung, bottom side out. The housekeeper says that after this arrangement was installed her saucepans were kept so clean and free from soot that it was a pleasure to look at them.

Where plenty of closet room is not available a dresser is often put in the kitchen fitted with a series of shelves enclosed by paneled or glass doors, and below with cupboards and drawers. Very convenient ready-made kitchen cabinets can be bought, which are often thoroughly well made, and are most satisfactory and suitable for small kitchens.

A mixing table should be provided and set in a light, cool place. A glass, marble or slate slab has been found



FIG. 4. A GOOD EXAMPLE OF A SANITARY KITCHEN
With tile wainscot, base and floor. Tables and drain-board to sink are of marble

most satisfactory, and can be set upon the counter-shelf in the pantry or kitchen near the flour and sugar cupboards. A stationary kitchen table with a marble top is shown in Fig. 4.

An essential part of the kitchen furnishings in these days is the refrigerator. It ought not to be in the kitchen proper, on account of the heat; and yet it must be within easy reach. The kitchen porch, if enclosed, often affords a convenient place, and sometimes a store-room can be arranged just out of the kitchen with a space for the refrigerator and shelves for other stores. Wherever it is placed there should be at least one shelf near it; it should be well lighted both by natural and artificial light, and if possible it should be so placed that the ice can be put in without the iceman's

passing through the kitchen with his trail of dirt and water from the melting ice.

Such are the usual furnishings for a kitchen, but each case will suggest its own special needs and opportunities and methods of meeting them should be carefully studied.

In one carefully planned house, where economy of time and energy on the part of the worker was thoughtfully provided for, an ingenious method was arranged to obviate the necessity of constantly bringing up coal from the cellar. A bin was arranged under the back stairs running from the kitchen to the second story, so that by lifting the bottom step, which was hinged at the back of the tread, the coal was right at hand. This bin could be easily filled from the cellar stairs and would



FIG. 5.

A LARGE AND CONVENIENT

The floor covered with linoleum, sink of slate and wainscot of tile, the flour



FIG. 7. A FINE MODERN KITCHEN

With pantries adjoining, all walls and door trims of tile, the floor laid with interlocking rubber tile. Glass shelves and jars for foodstuffs. In the kitchen these are enclosed in a cupboard with glass doors. Rack for cooking utensils attached to table. George Hunt Ingraham, Architect



KITCHEN OF A COUNTRY ESTATE

FIG. 6.

barrel set on pivots under the counter shelf. Stone, Carpenter & Willson, Architects

hold enough coal for a week. A wood box in the living-room under a corner settle was also arranged to be filled in the same way from the cellar stairs.

The same kitchen has an ingenious little cupboard for the ironing-board, made in the thickness of an ordinary partition. The board is pivoted at its larger end about two feet ten inches from the floor, and when pushed up reaches to the ceiling. A strong leg is held in an upright position, when the board is not in use, by a spring at the bottom, but when the ironing-board is pulled down the leg is pushed out and forms a brace to support it.

A cold cupboard is also provided for use in the winter by the simple device of connecting a cupboard with the outer air by a pipe covered at the outside, and controlled by a register on the cupboard side.

Another ingenious householder living near the seashore, where ice was ex-

pensive and hard to get, had a hole excavated some few feet below the cellar bottom. It was walled up and the inside carefully cemented so that a dry well or pit was formed into which ran a dumb-waiter from the kitchen. On this dumb-waiter were put milk, butter and other stores that usually are kept in a refrigerator, and the whole lowered into the well, where the temperature was about fifty degrees, even on the hottest days of summer.

The objection to this substitute for a refrigerator would seem to be the dif-

ficulty of keeping the well clean and sweet in case anything should be accidentally spilled in it, but perhaps the inventor has also some method of accomplishing this.

A great step has been made toward the solution of the kitchen problem by the interest recently shown in it by many women; and



FIG. 8. THE KITCHEN OF A LODGE ON A SUBURBAN ESTATE

Adapted to serving large parties of guests. The entire finish of pine, stained a natural color. Stone, Carpenter & Willson, Architects

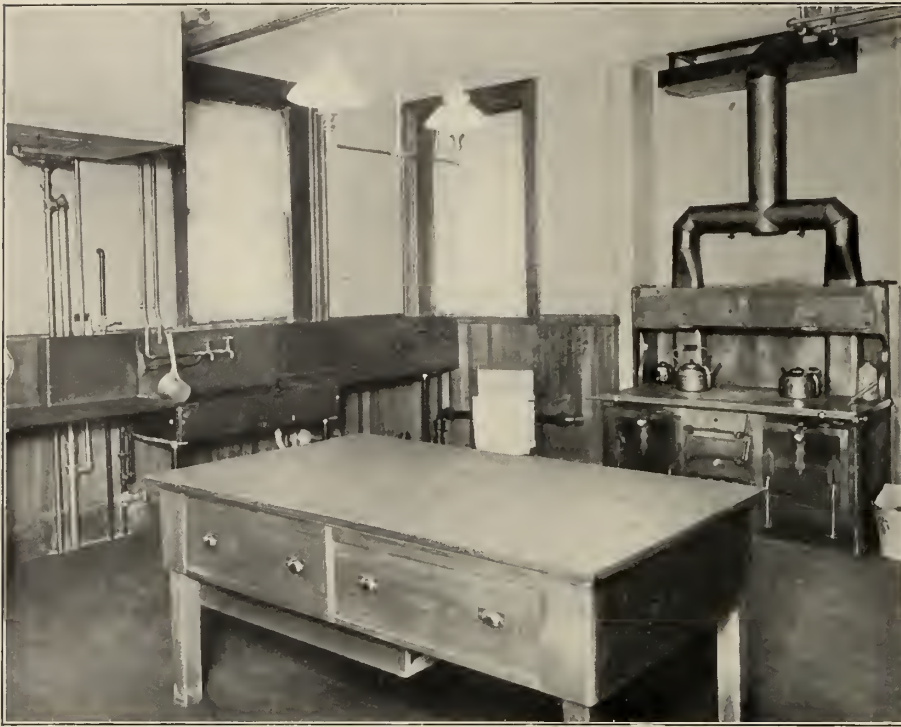


FIG. 9. A KITCHEN FLOORED AND WAINSCOTED WITH WOOD
The sink of slate. The range within a niche. Direct ventilation secured by the open chimney, a pan under it guarding against rain or dust. Stickney & Austin, Architects

when that interest goes still further, and women will exert themselves sufficiently to really understand the drawing made by the architect for the lay-out of their kitchens; when they will suggest and consider ways and means before the work is actually carried out, then we shall hope to solve the problem with satisfaction to those who are actually to use the room.

The kitchen is not to be treated as a left-over space in the house into which practical devices are to be aimlessly thrust. It should be designed with as much care as that given to any other part of the house.

Reading Lamps Beautiful by Night and Day

WHAT CONSTITUTES GOOD SHAPE AND DESIGN AND HOW LAMPS COMBINING THESE QUALITIES CAN BE OBTAINED

BY BERTHA M. HOWLAND

IN the reception or living rooms of a modern house no object of furnishing so quickly attracts the eye and forcibly impresses the visitor with its presence as the movable reading lamp. This is partly because of its central position, partly because of its obtrusive form, but too often unfortunately because of its deplorable lack of beauty and dignity.

Its very prominence, however, tends to give to the visitor the keynote of the taste of him or her



FIG. 1. AN EXAMPLE OF GOOD DESIGN

who is responsible for the room as it exists, and therefore the selection of this particular object of furnishing cannot receive too much artistic care and thought. Realizing this, there will probably be no other article of household ornament or use that will present to the seeker greater difficulties of attainment, for the ideal lamp is as rare and hard to find as a "rose in December."

There is a double problem to be solved in the selection of the lamp,

for under the conditions of modern life we make of our lamps pieces of bric-a-brac as well as articles of use, and the lamp must be beautiful by day as well as by night.

The colors of the lamp shade must perforce have wholly different qualities of tone when lighted and unlighted, and few shades are beautiful under both conditions. The usual stained glass shade is a striking example of failure in this; for however beautiful it may be when illuminated, it becomes a hideous blot of heavy solid color under the duller light of day. Many purists indeed maintain that we should follow the example of our ancestors and consign our lamps to a dark closet during the daytime—that they have no place as a table ornament. Be that as it may, this dual problem of beautiful color is not without solution, as is proven



FIG. 2. A PRODUCT OF "THE FIEND OF UNREST"

Of course a reading lamp is first of all a utilitarian article, and all its beauties of form and color must subserve this end. It is essentially the expression of light, comfort and repose. Luckily most lamps, except those of the prevalent department shop style, which enclose the flame in heavily colored opaque globes, fulfill quite adequately this first function of light-giving. But when one begins to consider a lamp as a companion of comfort and rest, the situation becomes serious and disheartening.

Since the time, and probably long before the time, when Albert Dürer



FIG. 3. TALL LAMP BODIES ADAPTED TO LIGHT SHADES



FIG. 4. LOW BODIES ADAPTED TO GLASS SHADES

by many of the hand-painted Japanese shades, the opaque glass shades and a few stained glass shades, such as the one shown in Fig. 5, which was designed and made by Miss Flora MacDonald of Boston. The upper part of this is made of charming opalescent, amber-colored glass, with a simple, dignified border of a triple leaf design, worked in golden brown, pale green and a darker green that looks dull blue by day. This shade shows a wealth of rich color by day and a soft glow of light at night.

fantastic, the unusual has seemed to be his common aim. The lamp in Fig. 2 shows what sort of distortion in bronze and abalone shell one man was persuaded to give \$250 for the pleasure of possessing. One dreads to think of home life with such a hideous monster.

Perhaps one of the most striking examples of absolute failure in every function was a lamp which appeared in the Buffalo Exposition, and later in a shop window of a near-by city. It was a brilliant brass creation, representing a three-

created that wonderful dragon-fantasy of a lamp which has temporarily found a perch in the Germanic Museum in Cambridge, a fiend of unrest has possessed the soul of the lamp designer.

The grotesque, the

headed horse driven at a mad pace by a sun god with the conventional fanlike screen behind his head. He was perched high on a seat at the front of the two-wheeled chariot which bore the reservoir of the lamp. This reservoir was similar in structure to a modern fire engine, and was crowned by an overwhelmingly large imitation alabaster shade. Imagine the nervous tension of reading the latest novel by the side of this Jehu, and feeling morally certain that at the crucial point of the story the whole lamp would make a mad plunge from the room, leaving the reader in hopeless darkness! These, of course, are exaggerated instances of the horrors that flood the market.

Seriously speaking, a lamp should have an architectural quality. It should give a sense of equilibrium, dignity and logical relation between its parts, namely, the base, the reservoir and the shade, and should avoid all confusion of color.



FIG. 5. LAMP WITH STAINED GLASS SHADE
Designed by Flora MacDonald

To give this sense of equilibrium, the balance of the parts must be carefully considered; if the shade is large or heavy, the base must be proportionately of larger diameter, or fuller line, or lower structure, and the support of the shade stronger and often quite different in outline in order to give the proper feeling of stability. All this sounds very trite, but this simple law is so constantly broken that it seems necessary to emphasize it. For instance, the tall jars in Fig. 3 would make a delightful base for a lamp bearing a large paper or grass-cloth shade, but would be wholly inappropriate and

topheavy if surmounted by a leaded glass shade. Those in Fig. 4, on the other hand, are low enough and broad enough to bear such a glass shade without losing the appearance of equilibrium.

The two lamps shown in Figs. 1 and 5 are clear examples of what I am trying to express. The perfect balance and harmony of line between



FIG. 6

FIG. 7
SOME TYPICAL MODERN DESIGNS

FIG. 8

the different parts of the lamp are irreproachable, and both lamps are achievements in the way of good color. The reservoir and shade supports in Fig. 5 are of dull brass and the base is a biscuit-colored Grueby jar.

The other has a hand-painted Japanese paper shade of a two-toned dull, pale red color; the base is a piece of ancient Japanese bronze of rich green, shot with half-hidden red tones, and the reservoir is of dark green metal of the same color as the base. Moreover both of them are equally beautiful by day and by night.

The lamps in Figs. 7, 8 and 9 at first glance seem structurally of good proportions. They are, and yet they fail absolutely as expressions of stability and rest. The lamp in Fig. 7 springs from absurdly realistic roots,—which, were they indeed real, would be feeble and weak,—and grows up through a tortuous stem or trunk into a heavy overhanging canopy of vitrified wistaria leaves and blossoms, arranged in a hopeless network of color.

The whole thing fails from its restless, illogical realism and lack of proper architectural solidity. One is painfully conscious of the inadequate support that these tendril-like roots furnish for such a mass of copper and glass,—which we know is heavy, try it ever so hard to appear fanciful and light.

Better in form is Fig. 8. Indeed, were the base of solid appearance instead of representing thin, flexible leaves, it would have good structural qualities. This shade, too, is better, giving, when

compared with the dripping aspect of the one in Fig. 7, more sense of the firm media in which it is worked, but still too confused and complex in color and design. Fig. 9 represents a lost golden opportunity on the part of the designer. The structural elements are new and thoroughly logical and good. The shade support springs from the base in strong firm lines, which produce an excellent effect,—but then alas! that ever-ready fiend of unrest pounced upon his victim and

led him into hopeless mazes of distorted design and riotous debauches of color, which last, unfortunately, cannot be reproduced for the edification of the reader.

One has but to glance at Figs. 6 and 10 to see the superiority of treatment in the design of the lamp of Fig. 10, which was drawn by Miss Marian McLean Shaw of Boston. There metal is treated as metal, the leaves in the base and stem are sufficiently conventionalized and thickened to give a sense of solidity, the curves of every part are arranged in har-



FIG. 9. "A LOST OPPORTUNITY"

monious relation one to another, and the parts so well balanced as to give a feeling of perfect equilibrium and repose, without losing in any way the intended lightness and airiness of effect.

The design of the lamp in Fig. 6 is confused, unstable and thoroughly haphazard in treatment of line. The designer evidently felt in a vague way the lack of solidity in the base, and therefore grouped his leaves into a huge mass, hoping thus to overcome the difficulty, but without success.

We must come back after all to the same old cry of the lover of beauty, the cry for *simplicity*.

Happily there is much that can be done even now by the individual buyer if he only use thought and imagination. The best shops are full of beautiful bowls and jars, which when used in combination with a suitable shade often make very charming and original lamps. These may vary in price from a few dollars to unlimited amounts, this question being decided by the particular bowl selected. It may be one of the pottery pieces that



FIG. 10. A RATIONAL DESIGN

come to us from all parts of the world, hammered copper, and the modern and ancient bronzes that find their way from Japan to our markets. Wonderful bronzes, representing the best art of ages, are being ignored every day simply through the carelessness or lack of artistic instinct in the buyer.

There are, too, various good materials for shades, such as simple designs in translucent glass, stained glass, rice paper, grass cloth, glazed chintzes, all of which must, however, both in form and decoration, be treated with restraint. Above all things, let us eschew lace frills and inflammable fringes which would make the most exquisite lamp look both silly and dangerous.

Figs. 11 and 12 represent two perfectly harmless though not wholly ideal lamps of an inexpensive grade taken from the counters of an average commercial lamp shop. They have, at least, the virtue of restraint. So also do the lamps which are reappearing this year in the form of the classic column and the reproductions of the slender, old-time glass lamp, but it must be possible to produce something still better.



FIGS. 11 AND 12. DESIGNS TO BE FOUND IN LAMP SHOPS

the Grueby, Hampshire, Merrimac, Ceramic and many lesser potteries produce, and in which endless good designs appear; or the plain colored glazed bowls of the Japanese, the green jars or blue and yellow bowls of the Spanish, the rare pottery products of the past, the brass bowls that

The ideal lamp maker is yet to appear, but as soon as the public learn to want him he will be sure to come. Then shall develop a sort of millennium, when we shall be supplied with the sort of lamp that will bring into our houses that sense of beauty, dignity and comfort which we desire.

What Trees to Plant

ADVICE TO OWNERS OF ESTATES AND TO ARCHITECTS

BY J. WOODWARD MANNING

V. — The Useful Oaks

FOR many years there was a popular fallacy that oaks were hard to transplant and of slow growth. Of late years, however, this belief has given way to a full appreciation of the usefulness of the family, and thousands are planted where a few years ago their sale was limited to dozens. While a few of the kinds are of moderate growth, the major portion, after becoming established, make sturdy, vigorous advance from year to year, while the Red Oak will keep up with and frequently outstrip the rock maple under similar conditions of soil.

All oaks love deep soil, and their rooting tendencies make it especially important that the hole intended for their reception should be of ample breadth and depth. A good preparation for such trees is a hole four feet deep and six feet across, filled full with the best of loam. When such conditions are provided one may rest assured that after the second year from planting the trees will make ample growth. In order of rapidity the leading kinds can be classed as follows: Red, Scarlet, Chestnut, Pin, Mossy Cup, Swamp White and White. The other kinds may be generally classed as trees of moderately rapid growth.

The popular impression as to diffi-

culty of transplanting was based on the fact that the oaks have a natural tendency to form taproots, and therefore the trees were not frequently moved. The nurseryman that now offers untransplanted oak trees is not of the class of careful cultivators that can hope to retain custom. Generally trees received from nurserymen have been transplanted or root pruned as often as once in three years. The custom of cutting back the taproot in the transplanted seedlings in the nursery causes the formation of ramified roots rendering transplanting an easy matter if accompanied by proper treatment. Roots of oaks should never be dried or exposed to searching winds in transplanting, but this is a requirement which applies to all trees.

Oaks distinctly belong to the North Temperate Zone, within which more than one hundred and fifty species occur. America leads with the greater variety of kinds, and these kinds are the best for general usage. Of over forty-five described by arborists, less than a dozen may be planted with success throughout the Eastern and Central United States, and of these the Pin Oak has reached the greatest popularity, because of its reliability in transplanting, its vigor after becoming established, the beautiful pyramidal habit



A VENERABLE WHITE OAK IN A VILLAGE CHURCHYARD



A TYPICAL WHITE OAK OF GREAT AGE

of growth, with an especially pleasing semipendulous branching habit, and beautifully formed, highly glazed, deep green foliage, which assumes marvelous combinations of autumn coloring. As a street shade tree it is in great demand. Together with other members of the family it thrives admirably, even under city conditions, on account of its deep rooting tendency. This renders the oaks more independent of surface moisture than is the case with shallow rooting trees of other classes.

The Scarlet Oak is similar in its foliage, but with less of the graceful habit of its cousin. While the Pin Oak deserves all its popularity, there can be no question that the Red Oak is an even better tree for general street planting, because it is of far more rapid growth and there is less of the low-limbed tendency that is present with the Pin Oak, a desirable quality where it may be taken advantage of, but in narrow streets objectionable. It is not infrequent to find established trees of the Red Oak making an annual growth of from three to four feet. The foliage is very broad, not as closely set as in the Pin and Scarlet Oaks, and for this reason its shade is not so dense, — an added advantage when planted in streets.

Two other species have much to recommend them for street usage in well-drained soils, the

Chestnut Oak (*Quercus prinus*) and the Mossy Cup Oak (*Q. macrocarpa*), both good trees in a every sense of the word, and both of slightly more rapid growth than the Pin and Scarlet varieties. These also have the habit of forming a rather dense round-headed top with clean trunks and good foliage. Their autumn coloring in shades of brown and yellow is not so rich as the varieties previously mentioned, though not at all undesirable and making a pleasant contrast with the others.

In swampy locations the Swamp White Oak is a very desirable species, this too mak-

ing the characteristic round-headed top of the Chestnut and Mossy Cup varieties. Once well established it will gain a shade-giving altitude within less time than generally accorded.

These, then, are the best oaks for street planting in the Northern and Middle States; in the South the Live Oak is occasionally used for this purpose and the Laurel Oak (*Q. imbricaria*) and Willow Oak (*Q. Phellos*) give variety together with the desirable quality of evergreen and semi-evergreen effect. The Water Oak (*Q. aquatica* or *nigra*) is another good street tree for southern streets.

I have not classed the White Oak among street trees for the reason that it is of so moderate a growth that it is better used elsewhere. Furthermore it is an ornamental park tree *par excellence*, and too good a subject to be placed where there is danger of loss by changing conditions, for this tree, well planted, is good for three to five hundred years of healthy vigor and is our best representative to keep green the ancient tradition of the oak as the emblem of hospitality.

All the species mentioned are adapted to use as large lawn or park trees, as well as for street planting purposes; all are of unusually long-lived character. The Pin and Scarlet Oaks, with their ornamental habit and fine details, will appeal to

the lover of the beautiful in form and color. The Red and White Oaks will always impress their sturdy long-lived character on the landscape, and the other species give individuality and variety. All require ample space for full development; an oak to a half acre is not a bad rule.

From foreign climes we have many types, but alas they can hardly compare with our own. The English Oak is a generally satisfactory tree for lawn and landscape work, it retains its lower branches well, makes moderately rapid growth and has dense, deeply cleft foliage. Its variety, the Golden-leaved Oak (*Q. robur pedunculata concordia*), is attractive in its rich coloring in early summer, but requires shelter to gain its best development. Another variety, the Cypress Oak (*Q. fastigiata*) is a very useful type having a habit not unlike the Lombardy poplar without the latter's fault of short life. The Purple Cut-leaved Weeping Oak and other similar types are merely horticultural curiosities that generally disappear a few years after planting.



THE CHESTNUT OAK

What to Consider in Developing a Country Place

BY PERCIVAL GALLAGHER

DURING the last decade the movement to possess country establishments has been noteworthy. Within a radius of twenty miles of any of our large cities may be found to-day these newly established homes. They vary in extent, but all will be found to possess at least a "bit" of landscape, and many of them views and prospects of the surrounding country of great beauty and loveliness.

This movement into the open country, where the characteristic occupations of the farm and the beauties of forest and field may be fully enjoyed, is impelled, we have no reason to doubt, by a genuine appreciation of natural scenery, and not an affectation of English country life, as some would have us believe. If it were not so, to what other impulse could we attribute the selection of such sites as uncompromising hilltops, with all the attendant difficulties of construction and accessibility? To be sure, modern appliances that contrib-

ute to every comfort have come to our aid, but after all they only grant us greater freedom of choice.

To-day, with many of those about to build in the country, it is not sufficient merely to be in the country to enjoy its quiet scenery from some platform of level ground; but the desire is to reach the high and picturesque sites, from which views of real impressiveness and grandeur may be obtained. It may not always be best to place the residence on the highest elevation attainable, but the tendency to do so indicates the motive that prompts many American owners of country places. The underlying purpose of any such arrangement of the place and its buildings should be the fullest development of all the beauty that the surrounding landscape may possess. How often do we see places developed without this forethought, or perhaps forgotten thought; for many otherwise beautiful country residences are built on sites from which there were once delightful views, or where

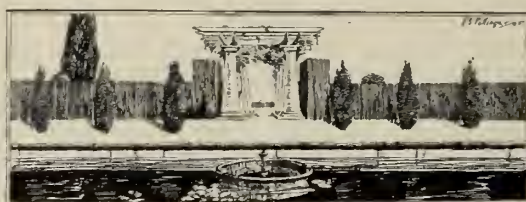
the undulations of the land were particularly charming, all of which, after the places were finished, are found to have been entirely lost or only to be seen by looking across ugly macadam areas of drives or towards outlying buildings of the establishment.

In the creation of a country place, however small, provided it possesses at least a fragment of a landscape, the primary development begins with the emplacement and design of its buildings, particularly the residence, and in this matter lies very largely the success of the whole undertaking. It should never be forgotten that the house and other buildings, to serve their purpose efficiently, should be placed and designed to contribute to the enjoyment of their particular scene. It is incorrect to assume that the surrounding landscape of a country residence can be made to agree and harmonize with the plan of the house, or to what seems to be a desirable arrangement of the drives. No more is this possible than the embellishment of a city square, surrounded by buildings of controlling architectural merit. Whatever is thought proper to be erected in the square, either fountain, statue or monument, would properly conform with the objects about it. But in the development of the country place it is not so easy to change the landscape surrounding a country house as the buildings about the city square.

In some cases it may not be the intention of the owner or architect to change the landscape about the house, but it is the experience of experts sensitive to the beauties of natural scenery that when called in to "improve" a place, possibilities of real value are found to have been sacrificed or irrevocably lost. More often it is the case that the whole architectural mass of the residence and its terraces are out of relation to the topography of the region about it.

Disregard of the elements that compose the landscape and their relation to the design and arrangement of the house is due to a lack of study and analysis of the scene on the part of those having to do with the development of the place. More thought should be given to what are the essential features of the landscape before planning begins. A complete topographical survey of the property is the greatest aid to any study of this sort, and is indispensable to satisfactory results. Upon such a map the positions of important elements of the scene and their relationship to the house-site may be noted with precision, and the direction of the best views determined as they concentrate at a central point where the residence is to be placed. As every scene or landscape, to be effective and wholly beautiful, should form a composition with definite limits and with a central axis, there should be an effort to determine upon these for the final arrangement of the house or its accompanying terraces. It will usually be found that in a "sweeping" view or prospect only one or two of such landscape compositions are apparent from one view-point, and they should become the controlling features of the design of the place.

It will be seen that by thus resolving the landscape of a country place into one or more definite compositions, we have a comparatively simple problem of relating the house (one unit) to the composed scene (another unit). The country residence being created primarily for the contemplation of natural scenery, the spirit of the open country should pervade the whole fabric of the dwelling; and above all, by design there should be such an intimate association between the surrounding landscape and the building that one shall feel instinctively the dominance of the scene which has called the building into being.





Miss Mabel Harlow Miss Bertha M. Howland

FURNISHERS AND DECORATORS

SUPERINTEND THE FURNISHING AND DECORATION OF
HOUSES FROM ORIGINAL DESIGNS OR IN ACCORDANCE
WITH ARCHITECTS' PLANS. . . . ADVICE AND ASSISTANCE
GIVEN TO THOSE WHO WISH TO SUPERINTEND THEIR
OWN FURNISHING AND REFURNISHING. . . . SHOPPING
COMMISSIONS EXECUTED IN BOSTON AND NEW YORK

3 Park Street, . . . Boston, Massachusetts

Hours, 10 to 4.

Telephone, Haymarket 2268-3.

GEORGE E. CRAWLEY & SON,
TILES AND FIREPLACES

THIS MODERN
KITCHEN

Designed by
George H. Ingraham,
Architect,
and Built for
C. W. Lasell, Esq.,
at Whitinsville, Mass.



KITCHEN AND
PANTRIES,
BUTLER'S PANTRY
and
SERVICE HALLWAYS
have walls and door
trims of glazed tile ; the
floors of Interlocking
Rubber Tile.

All the work done by us.

EXPERTS IN FINISHING KITCHENS, PANTRIES,
BATHROOMS, LAUNDRIES, ETC.

3 Somerset Street, Boston, Mass.

Talking It Over

DURING the long winter evenings there is nothing more interesting or profitable than to study up the subject of summer holidays and learn a little of the many attractive districts in Canada that are reached by the Grand Trunk Railway System, and which are becoming more and more popular each year. Handsome publications descriptive of these regions and containing maps and all information may be had for the asking by applying to

C. L. COON, C. P. & T. A., 285 Main Street, Buffalo, N. Y.
 G. W. VAUX, A. G. P. & T. A., Merchants' Loan and Trust Bldg., Chicago, Ill.
 G. W. WATSON, C. P. A., 124 Woodward Ave., Detroit, Mich.
 F. P. DWYER, E. P. A., 290 Broadway, New York, N. Y.
 W. ROBINSON, T. P. A., 506 Park Building, Pittsburg, Pa.
 T. H. HANLEY, N. E. P. A., 260 Washington Street Boston, Mass.

THE KITCHEN AND HAND SOAP.

The Best. Unequalled.

Cleans and Polishes Copper Brass Tin

Cleans and Restores all kinds of Paint

TRADE MARK.

For removing Tar, Pitch, Varnish, Axle Grease, Paint, Blacking and all Impurities from the hands it is unequalled, leaving the skin soft, white and smooth.

BEWARE OF IMITATIONS.

FOR SALE BY ALL GROCERS.
Chas. F. Bates & Co., Boston, Prop'rs.

TO give meaning and beauty to landscapes, to plant each tree and shrub for a reason, and to develop grounds artistically is the aim of our landscape department. We succeed in bringing out the best characteristics of the individual plants and their arrangement because our nursery contains just that quality of material required to do it well. Now is the time to send a sketch of your grounds

COTTAGE GARDENS CO
Queens, Long Island, N. Y.

WOULDN'T YOU LIKE A PERSONAL INTRODUCTION TO PEOPLE WHO DESIRE AND CAN AFFORD THE FINEST EQUIPMENT FOR THEIR HOMES?

Readers of LIFE make the best kind of customers. You can talk to them sixteen times in one year in the space of quarter pages (4 x 5 in.) for \$896.



90 per cent of LIFE'S subscribers renew their subscriptions. LIFE'S influence with its readers is unequalled. LIFE stands in a class by itself.

Forms close for the Easter Number on March 22d.

LIFE PUBLISHING CO., NEW YORK CITY.
JOSIAH JUDSON HAZEN, Advertising Manager.



PUSSY WILLOW

THE ELM CITY NURSERY CO.

NEW HAVEN, CONN.

Visitors always welcome at the Nursery.

Now is Ordering Season.

The following catalog index gives an idea of what you can order at the nursery to your special advantage. Send for this catalog now, and a copy will be forwarded immediately, without cost to you.

ABRIDGED CATALOG INDEX.

Abies
cer

Achillea
Actinidia
Aesculus
Ailanthus
Akebia
Almonds
Althaeas
Alyssum
Amorpha
Ampelopsis
Andromeda
Anemones
Apples
Aquilegia
Arabis
Aralia
Arbor Vitae
Aristolochia
Asclepias
Ash
Ashes
Asparagus
Aster
Azzlea

Baby Rambler
Balsam
Barberry
Basswood
Baytrees
Beech
Bell Flower
Bellis
Berberis
Betula
Biota
Birches
Bitter Sweet
Blackberries
Bleeding Heart
Blue Spruce
Boltonia
Bone
Boston Ivy
Box
Butterball

Callicarpa
Cal. Privet
Calycanthus
Campanula
Caragana
Carpinus
Castanea
Catalpa
Cedar
Celtis
Cephalanthus
Cercis
Cherries
Cherries fl.
Chestnuts
Chrysanthemum

Cladrastis
Clematis
Colutea
Columbine
Coneflower
Convallaria
Coreopsis
Cornus
Crabs fl.
Craetagus
Currant
Cydonia
Cypress
Daphne
Daisy
Day Lily
Delphinium
Desmodium
Dentzias
Dianthus
Dicentra
Dictamnus
Digitalis
Dogwood
Dutch Pipe
Echinacea
Eagunus
Elders
Elms
English Ivy
Euphorbia
Eunonymous
Evergreens
Exochorda
Fagus
Festuca
Firs
Forsythia
Fox Glove
Fraxinus
Fruits
Funkia
Garden Roots
German Iris
Gingko
Globe fl.
Golden Bell
Golden Elder
Golden Glow
Gooseberries
Grapes
Grasses
Grass Seed
Gypsophila
Halesia
Hamamelis
Hedge Plants
Heleopsis
Helianthus
Helleborus
Hemlock
Herbaceous
Heuchera
Hibiscus
Hollies

Hollyhocks
Honeysuckles
Hop Tree
Hornbeam
Horse Chestnut
Hydrangeas
Hypericum
Iberis
Ilex
Iris
Jamesia
Japan Quince
Japan Maples
Judas Tree
Juniper
Kalmia
Kerria
Larch
Larkspur
Lespedeza
Ligustrum
Lilacs
Lilium
Lindens
Liquidamber
Liriodendron
Locust
Lotus
Lychais
Magnolia
Mahonia
Mallow
Maples
Meadow Rue
Meadow Sweet
Miscanthus
Monarda
Mountain Ash
Morus
Mulberry
Myosotis
Myrica
Myrtle
Nailleia
Nepeta
Nysa
Oak
Orange
Pachysandra
Paeonia
Pansy
Papaver
Pea
Peaches
Pears
Penstemon
Periploca
Phellodendron
Philadelphus
Phlox
Pilea
Pines
Pinks
Plane
Platycodon
Plums
Poplar
Poppy
Privet
Prunus

Ptelea
Quercus
Quinces
Ranunculus
Raspberries
Red Bud
Red Foxg
Retinisporas
Rhododendrons
Rhodotyphos
Robinia
Rosa Rugosa
Rose Acacia
Roses
Rudbeckia
Salsburia
Saxifrage
Saxifraga
Sciadopytis
Sea Pink
Sedum
Shasta Daisy
Silk Vine
Silver Thorn
Snowballs
Sophora
Speedwell
Spiraea
Spruces
Spruce
St. John's Wort
Stokesia
Strawberries
Sunflower
Sweet Gum
Sycamore
Syriaga
Syringo
Tamarix
Taxodium
Taxus
Thorns
Thuya
Tradescantia
Trees
Tritonia
Trumpet
Tsuga
Tulip Tree
Tupelo
Ulmaria
Ulmus
Valeriana
Veronica
Viburnum
Vines
Vitis
Walnuts
Weigela
Willows
Wistaria
Woodbine
Woodruff
Xanthoceras
Xanthorhiza
Xanthoxylum
Yarrow
Yellow Wood
Yews
Yucca

Be sure to send for our catalog before ordering. We have such an extensive stock to select from and all orders are dug and packed under the supervision of trained men, so we are quite sure to please even the most critical buyer.

The Elm City Nursery Co.
New Haven, Conn.

Winter Resorts of the South

EASILY REACHED IN THE LUXURIOUSLY EQUIPPED TRAINS

OF THE

SOUTHERN RAILWAY

PINEHURST, N. C.

Improved Parlor Car Service from Washington, making daylight trip, by direct connections with the "Federal Express" from New England and other Eastern Cities.

FLORIDA

Double daily Service all the year round. In addition, the great

Southern's Palm Limited

Electric-lighted Train between New York and St. Augustine will resume service January 8, 1906.

ASHEVILLE, N. C. "The Land of the Sky" AUGUSTA, GA.
AIKEN, S. C. and "The Beautiful" LAKE TOXAWAY, N. C.
HOT SPRINGS, N. C. "Sapphire Country" SUMMERVILLE, S. C.

Especially Adapted for those Seeking Health or Pleasure

Southern Railway Dining Car Service Unexcelled

For Rate and Information Regarding all Southern Cities and Resorts Apply to

GEO. C. DANIELS, N. E. P. A.
228 Washington Street,
BOSTON, MASS.

ALEX. S. THWEATT, E. P. A.
1185 Broadway, also 271,
NEW YORK, N. Y.

Thomas Ellison Photographer

Architectural Photographs a Specialty

I refer to the publishers of INDOORS AND OUT, for whom I make many special views. Most of the photographs illustrating articles in this issue were taken by me.

82 Water Street
BOSTON

ESTABLISHED 1887.

INCORPORATED 1893

MYCENIAN MARBLE

IS THE HIGHEST GRADE OF
MANUFACTURED MARBLE,
AND THE ONLY ARTIFICIAL
MARBLE THAT IMITATES THE
NATURAL.

SOLE MAKERS

Mycenian Marble Co.

524-526 WEST 34th STREET - - NEW YORK

Telephone 2542 38th Street



The Original Shingle Stains

First made, first in quality and first in the favor of shingle-stain users.

Cabot's Shingle Stains

have often been imitated during the last 20 years, but none of the imitations have the same depth and richness of color, the lasting qualities or the wood-preserving value of Creosote, "the best wood-preservative known."

Proof on application—being testimonials, samples on wood, and full information.

SAMUEL CABOT, Sole Manufacturer
BOSTON, MASS.

Agents at all Central Points

The LENOX HOTEL

IN BUFFALO



NORTH ST. AT DELAWARE AVE.

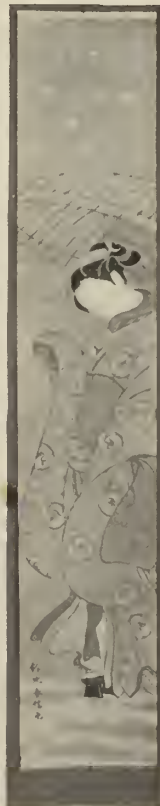
Modern. Highest Grade. Absolutely Fireproof.
Unexcelled Service Throughout.

EUROPEAN PLAN

Rates, \$1.50 per day and upward

Wire Reservations at Our Expense. Take Elmwood Ave. or Hoyt St. Electric Car

George Duchscherer, Proprietor



IN OUR PRINT ROOM

REPRODUCTIONS OF
FAMOUS OLD PRINTS
BY

HARUNOBU, KORIUSAI
AND KIYONAGA

THESE ARE PRODUCED
UNDER THE DIRECT
PERSONAL SUPER-
VISION OF MR.
BUNKIO MATSUKI

AT THE SIGN OF
THE WHITE RABBIT
PRICE, \$2.50 EACH

380 BOYLSTON ST., BOSTON, MASS.



***THERE'S A GURNEY HEATER FOR EVERY
BUILDING TO BE HEATED***

ONE QUALITY RUNS THROUGH THEM ALL
===== **THE VERY BEST** =====

THEY LAST LONGER THAN OTHERS, ARE EASIER TO OPERATE, SAVE IN
THE COAL BILL AND COST NO MORE THAN MANY UNRELIABLE HEATERS

SEND FOR LATEST CATALOGS

GURNEY HEATER MFG. COMPANY

74 FRANKLIN STREET, Corner Arch - BOSTON, MASSACHUSETTS

New York Branch, 111 Fifth Avenue, New York City

USED IN MANY OF THE MOST PROMINENT PRI-
VATE RESIDENCES AND PUBLIC BUILDINGS OF
THE COUNTRY. THE MANY THOUSANDS OF

Gurney Heaters

IN SUCCESSFUL OPERATION ARE EVIDENCE
OF THEIR SUPERIORITY



TECO POTTERY

offers a great variety of artistic
designs particularly appropriate

For Indoor and Outdoor Decoration

The Teco Booklet which illustrates and describes many charming designs suitable for lawns, verandas, reception halls, conservatories, libraries, drawing rooms, etc., is sent on request.



Correspondence solicited from
landscape gardeners, florists, deco-
rators, etc.

The Gates Potteries
649 Chamber of Commerce
C h i c a g o

